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OCTOBER 1993

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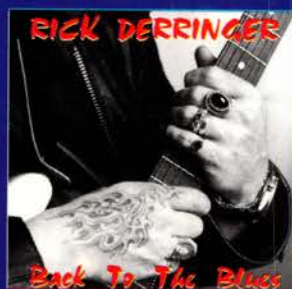
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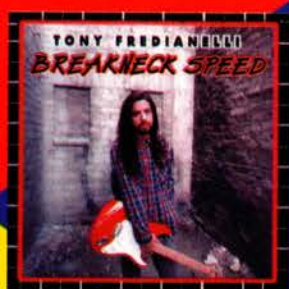
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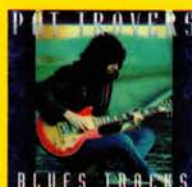
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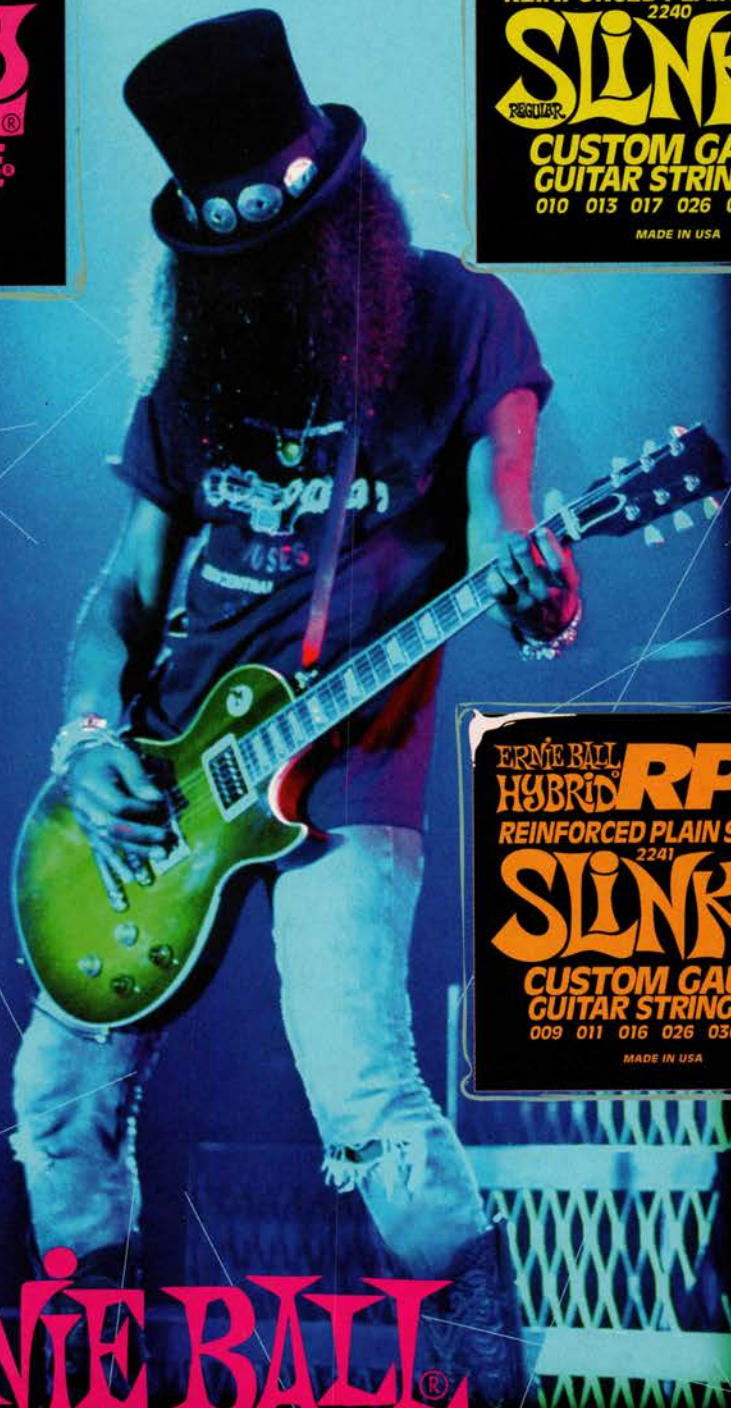
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This one is a lifetime blues super-session featuring incredible performances by Tony MacAlpine, Zak Wylde, Pat Travers, Jeff Wooten, Kevin Cadogan, Paul Gilson, George Lynch, Kevin Russell, Dave Lukather, Billy Sheehan, Stuart Hamm, Pat Wilson, Phil Spector, James Lomenzo, Gregg D'Amico, Gregg Bissonette, Fred Coury, Scott Evans, John Cadogan, Jeff Martin, Kevin Cadogan, Little John Christy, Glenn Hughes, Dewey Pattison, and more!

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on the cover: Steve Harris Stu Hamm Billy Gould Marty Friedman Billy Sheehan Nuno Bettencourt
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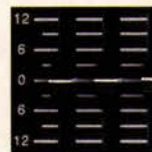
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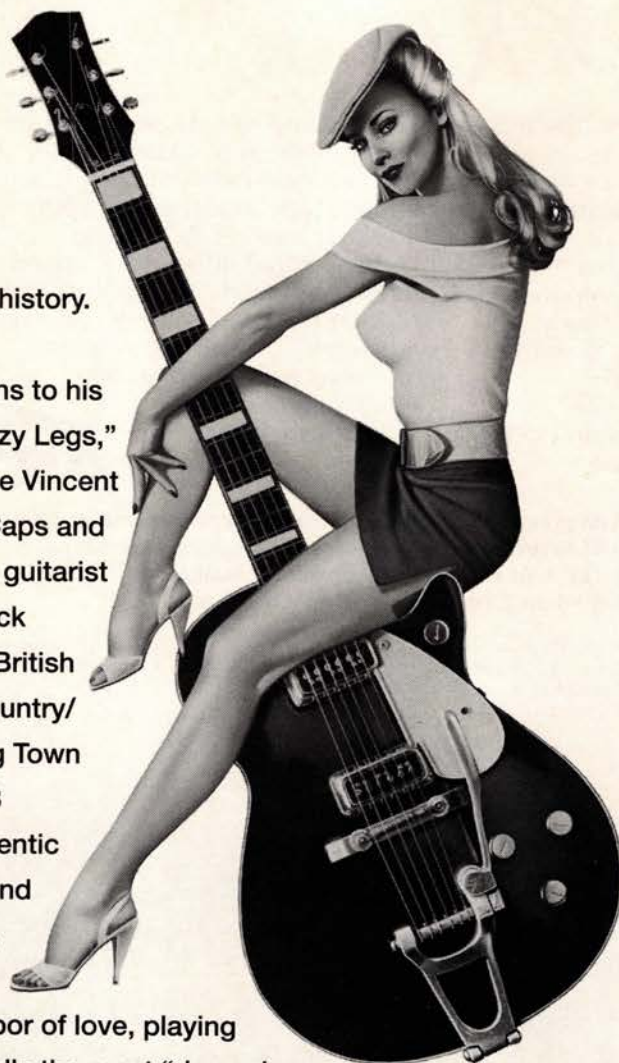
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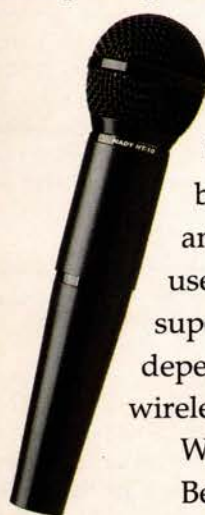
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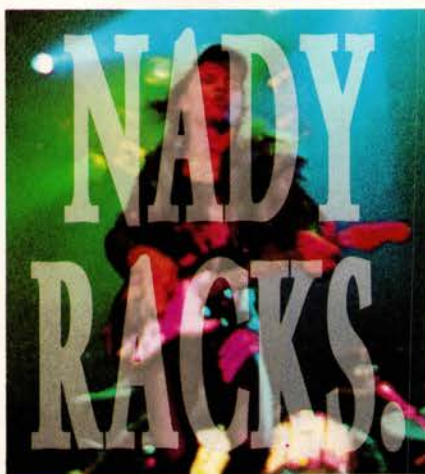


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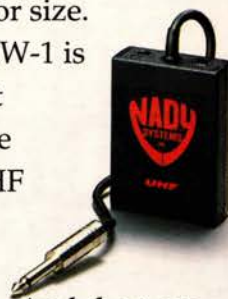
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SALUTING "SOUND F/X"

Just wanted to say thanks for the great "Sound F/X" section in your June '93 issue. As a longtime fan of Jimmy Page, I was very pleased to find Eric Mangum's informative outline of that classic Led Zep sound. After setting the controls on my stomp boxes as shown, I plugged in my Les Paul and hammered out a few bars of "How Many More Times." What a rush it was for me to hear that early Zep tone emerging from my amp. After a few more hours of Led Zep fret burnin', I decided to renew my subscription to your mag. Keep those great "Sound F/X" sections comin' my way. Hats off to Eric Mangum).

Tom L. Becker
Paradise, CA

AN APOLOGY

I am writing to apologize, in part, to all those persons that were aggravated with a previous letter I submitted (Feb '93). Actually, I was quite surprised to see so many responses to my letter (supportive of it, opposed to it or indifferent to it). I can understand how it may have come across as another childish "my guitarist is better than your guitarist" letter. However, I think the basic premise of my letter was possibly misconstrued (due to the fact that I strayed from the intended issue of discussion). What I originally set out to argue was that many of

the musicians interviewed in the magazine lately act very arrogant, and it is ironic that someone as respected as Edward Van Halen always acts very humble in interviews.

I do apologize for inadvertently going off of the intended subject matter, but I do not apologize for expressing my opinion on Edward Van Halen per se. The fact that I stated him as the world's greatest guitarist is just my opinion (along with many other people's opinion), and I did state that fact in my letter; "I'm sure I'm not the only one with that opinion."

I think that a person has the right to express his or her opinion. Whether or not another person agrees with an opinion doesn't necessarily make it right or wrong. Someone might argue that, let's say, Slash of Guns N'Roses is the most technically brilliant guitarist that ever lived. Just because I disagree with that statement doesn't make me right or make the other person wrong.

Finally, I must commend *Guitar* for putting together the best guitar-oriented magazine around. I especially enjoy the Steve Morse column.

Eric Anderson
Fergus Falls, MN

EDDIE'S BLUES DUES

Upon reading Sammy Hagar's interview with Eddie Van Halen (June '93), I came to the conclu-

sion that Eddie never really understood Eric Clapton's music. The problem is *not* that Clapton is a "lousy teacher," which is Eddie's excuse as to why Clapton felt *The Starfleet Project* (Eddie's 1984 one-off collaboration with Brian May—ed) had no soul. The problem is that Eddie failed to learn some of the basic lessons that other students of Clapton like Stevie Ray Vaughan and Gary Moore learned and learned well. If everyone except one or two people in a large class passes, then the teacher is not to blame! If you are a true student of Eric Clapton, then you must realize that you are also a student of B.B. King and Albert King as well as other blues greats. I've always noticed that Eddie never even mentions these godfathers of the blues when speaking of Clapton or of the blues itself. I did find it interesting that it was Sammy, not Eddie, who paid due respect to B.B. and Albert in the interview. Clapton himself always says he learned from these guys. (*We doubt EVH meant any disrespect toward EC; his comments were made lightheartedly—ed.*)

It's also too bad for Eddie that he is not able to be inspired by any of today's guitarists! One can only wonder if he has even heard of Stevie Ray Vaughan. In fact, *The Starfleet Project* does not have the fire that *Texas Flood* has. This may be because Stevie understood the blues and where it came from. So when he played, it was as if he were preaching the blues and not just copping Eric Clapton licks, a lot of which are B.B. King and Albert King licks anyway. Sure, Stevie learned from Clapton, but he went beyond that and ventured into a realm where Eddie may have been scared to go.

Also, unlike Eddie, Stevie was unashamed of Jimi Hendrix's influence. There were a couple of times in the interview when Sammy nailed Eddie about Jimi's influence on him. The fact that he didn't know how to reply proves that Hendrix *did* have an impact on him. Even if it was only subconscious, which I doubt, the Hendrix influence *is there!*
Kevin Coston
Hollywood, CA

P.S. It was a great idea to have Sammy interview Eddie. Perhaps in the near future Clapton will be interviewed by Eddie!

LIVING LEGEND OR LIVING ON LAURELS?

As a VH fan since the first album, I was appalled but certainly not surprised by a live video/CD package of mostly "Van Hagar" tunes. It's evident after reading the June '93 interview that Eddie is quick to bury the early material with statements like "I'm a better songwriter now," or "I play more melodically now." Well, you could've fooled me. That's what you'd expect him to say, isn't it? That's why he still plays "Mean Street," "Eruption," and "Cathedral" during his live solo. I've come to the conclusion after seeing the live video that if Eddie is still a "guitar legend," then he's a "guitar

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When Ace Frehley took the stage for his sold-out New York City Ritz performance earlier in the year, it wasn't the only gig he had going on that night. Just across the river in Maplewood, NJ a collection of com-

puter artwork by the former KISS guitarist was

being shown in a three-week gallery exhibit entitled "First Sightings." Frehley's love for graphic arts has never dwindled since he first made known his artistic talent by designing the famous KISS logo (besides several corporate logos to his credit). An unveiling of Ace art of an entire other sort also took place when Pantera's Diamond Darrell jammed with Frehley (along with drummer Anton Figg) at the Ritz show (the first time the two ever played together) and revealed a tattoo of Ace's face underneath his shirt. (Double-D certainly takes pride in letting his loyal-

ties be known—the splotch of plaid tattooed on his leg is in tribute to the *Plaid* album by his other fretburner favorite, Blues Saraceno). Frehley is touring Europe this fall.

A C
An
of many faces:
of



Madder Rose

BLOOM.

"Although I've been writing songs on guitar for years, I hadn't been in a band before this and could really hardly play at the beginning," says songwriter/vocalist/guitarist Mary Lorson of New York City's Madder Rose, whose recent full-length debut album, *Bring It Down*, was produced by Dumptruck guitarist Kevin Salem. Lorson claims she now plays a few solos but mostly focuses on "providing solid, integral rhythm guitar—aggressive and percussive sometimes, part of the rhythmic bed at other times." She cites Neil Young and Wire as big influences and likes "when the rhythm section and I have locked in tight and Billy [Cote]'s really reaching in another direction all at the same time." Songwriter Cote, who began collaborating with Lorson as Madder Rose in early 1991, agrees: "I play lead guitar, not just in the sense of playing the solos but in the sense of not being part of the rhythm section. I seldom if ever play the same chord forms as Mary." While the band's guitar parts are written to support the melody of their songs, they aim to deliver in an atypical way. Says Cote, "I'm not much of a purist so I'm not just playing the guitar—I'm playing an amp and pedals, too. Since I base a lot of my playing on feedback, I'm always trying to find older distortion pedals in pawn shops 'cause different pedals change the tone of your feedback. I play an Ibanez RG570 through a Fender Vibroverb reissue, which is not really a typical combination," he explains. "I use a Rat as my main distortion pedal—'cause you can get wild volume increases with it—along with a Hendrix Jazz Wah, an old Morley Jazz Wah, a little yellow MXR, plus a Big Muff." Lorson uses a Rat as well but goes for a bit more "classic" sound, playing what she calls "a cheap-o Gibson—'The Paul'—with two P-90s in it through a blackface Fender Pro." Both guitarists create subtle dissonances (i.e. the title track's instrumental break) with the help of Matt Verta-Ray, whose electric slide rhythms often take the place of instrumental leads on record. (Officially the band's bassist, Matt plays slide guitar only on their recordings, using "either a regular, cheap lap steel setup or a Frankenstein guitar-shaped contraption my friend Bob Ross of B. Ross Guitars put together for me. It has an old Hagstrom neck bolted on to an imitation Les Paul body with an ESP Humbucker," he says. "I also put a Bigsby whammy bar on so you can sustain the notes when the slide isn't actually touching the strings. I tune to open E or sometimes open E minor. We try to stay away from roots references in our approach which is no mean feat when playing bottleneck style.") Live, Matt plays bass, which he got into just a few years ago "so I've been feeling my way into the vocabulary of low sounds," he says. "For the next album I'm not going to worry so much about how a bass should sound or should be played—gonna let my freak flag fly!"



a little BIG STAR:

Paul Westerberg's paean "Alex Chilton" on The Replacements' *Pleased to Meet Me* album is a tribute that single-handedly ignited the interest of perhaps not "children by the millions" (as the song goes) but enough curious ears already familiar with Memphis cult hero Chilton's success in the Box Tops to want to explore his follow-up project Big Star. A band whose influence and renown were voiced long after their demise some 20 years ago, Big Star left a three-album legacy

that now looks to be expanding with a fourth recorded entry from a recent reunion show at the University of Missouri. Sponsored by college radio station KCOU, the concert brought together original members Chilton and Jody Stephens who performed with Ken Stringfellow and Jon Auer of the Posies filling in for Andy Hummel and the late Chris Bell. Along with Big Star staples, the four did their take on a handful of cover tunes (among them "Duke of Earl"). Zoo Records is making the live reunion performance available in album form.

the buzz

Twenty-one-year-old **Jesse Tobias** from the band **Mother's Tongue** is the new guitarist in **Red Hot Chili Peppers**....**Styx** guitarist **J.Y. (aka James Young)** has released his second solo album, *Out on a Day Pass*, the title of which he says "really symbolizes the creative vacation I am having apart from Styx."....**Adrian Belew** puts in an appearance on the next **Nine Inch Nails** album....27-year-old **Douglas Blair** from Ellington, CT (guitarist with local favorites **Run 21**) has replaced **Chris Holmes** in **W.A.S.P.**....**David T. Chastain** is on the verge of releasing his *Next Planet Please* album, which departs from the guitarist's previous records, in part thanks to his use of the Roland GR-1....Guitarist **Johnny Blaze** has left **Power Trio From Hell** to return to his former calling as an evangelist. The band has since recruited **Billy Longhorse** from the Texas-based rockabilly group **Rumble**, although he actually hails from the very Washington, DC neighborhood the Trio calls home....A late fall release from **Kyuss** (tentatively titled *Pools of Mercury*) sees the four-man Palm Desert powerhouse again teamed with **Masters Of Reality** vocalist/guitarist **Chris Goss** as producer. A 60-minute conceptual film based on the songs from the album is due from the band next summer and they promise it won't be a "rockumentary" but rather "a smoky ride through a visual and aural feast of mind-warping and thought-provoking entertainment."....**Poison** welcomes **Blues Saraceno** into their ranks after booting **Richie Kotzen** out allegedly for getting caught in flagrante delicto with a bandmate's girlfriend....If you're not fortunate enough to have access to a hip music store when you go in search of your favorite indie releases past and present, it's **Insomnia Records** to the rescue! Operating with the alternative rock addict in mind, **Insomnia** is the first music collectors' mail order store specializing in independent label releases new and old, many at prices lower or comparable to most record stores. They also offer a rock shop with hundreds of t-shirt choices, plus a comic book series featuring the adventures of **Frisky** and **Testy**. Find out how to utilize this alternative music shopping service by writing **Insomnia Records**, P.O. Box 86308, Los Angeles,

Big Star reunion lineup

CA 90086-308....On a recent string of **Allman Brothers** tour dates in the northeast, guitarist **Zakk Wylde** had himself a good ol' time filling in for the ailing **Dickie Betts** and didn't even have to change a thing from the way he plays with **Ozzy**....Virtuoso classical guitarist **Eliot Fisk** continues to carry on the tradition of his mentor **Andres Segovia** via an exclusive agreement with **MusicMasters Classics** to record a minimum of four CDs over the next three years. Fisk has just completed taping a world premiere recording of **George Rochberg's Caprice Variations on Paganini's 24th Caprice** from a transcription he made in collaboration with the composer. This follows his recent **Billboard** Top 25 classical chart success with the acclaimed recording of 24 Paganini Caprices as transcribed for solo guitar. Watch for the soon-to-be-reissued **Eliot Fisk Performs Works by Baroque Composers, The Spanish Guitar and The Virtuoso Guitar**....Members of **Fishbone**, **Rage Against The Machine**, **Tool**, **Alice In Chains**, and **Babes In Toyland** joined **Mind Over Four** on stage during **Mind Over Four's** Des Moines and St. Louis gigs when the band was wrapping up their co-headlining tour with **Paw** (which had been booked to precede the **Lollapalooza** tour in every city). **Tool** members were also spotted wearing **MO4** shirts on stage during **Lollapalooza** which, along with the above named bands, puts them on the growing list of long-time fans and supporters including **Prong** and **Soundgarden**....You might've seen **B.B. King's** bus commercials for **Greyhound Lines** earlier this year. Now on **American Airlines** and **American West Airlines'** in-flight entertainment center one station features a spotlight on **King** with 13 of his favorite selections, all taken from his *King of the Blues* box set....**Ashley Cleveland's** rise to being chosen by **John Hiatt** for his last touring band started in her **Knoxville, TN** birthplace when she first fell in love with music while listening to the

Guitarist Brett J. Miller and his "Dream Rig"

hymns sung in her local Presbyterian church where she sang as a teenager. She taught herself guitar, eventually landing in Nashville (by way of Marin County, CA) where she scored steady gigs as a background musician and guitarist, in time working with **Emmylou Harris**, **Etta James**, **Patty Smythe** and **Hiatt**. It was her performance on a Memphis Horns album (with Hiatt, **Steve Winwood**, **Joe Cocker** and **Robert Cray**) that scored Cleveland's record deal with Atlantic, yielding 1991's critically lauded *Big Town*. Now comes *Bus Named Desire*, her debut Reunion/RCA release. Says Cleveland, "I came of age in the '70s when an acoustic guitar was the ultimate rock'n'roll instrument. For me it still is."....**Pete Lee** (aka **Flattus Maximus**), guitarist for last year's Grammy-nominated shock rockers **GWAR**, is recovering from chest and stomach gun wounds following a bizarre traffic accident in Washington, D.C. earlier this year. Lee and his bandmates were involved in a late-night minor fender-bender on their way home from a recording session in Baltimore and noticed a pair of suspicious individuals approaching when they got out of their car to inspect the damage. When the GWAR members got back into the car to leave, the two strangers opened fire on the band's car, injuring the guitarist....**Mudhoney** collaborate with fellow Seattleite **Sir Mix-A-Lot** on the song "Freak Mama" off the *Judgment Night* soundtrack album, a collection of tracks each recorded by a hardcore rapper teamed with a hard rock artist. **Faith No More** pairs up with **Boo Ya Tribe**....**Ex-Stray Cats** guitarist/singer **Brian Setzer** has a big-band album in the works, complete with a 17-piece orchestra that includes a 13-member horn section....**Soundgarden** bassist **Ben Shepherd**'s self-titled side project *Hater* includes among its lineup fellow S'gardener **Matt Cameron** on drums (who also makes his vocal debut on one track), ex-**Monster Magnet** guitarist **John McBain** and bassist **John Waterman**, plus vocal contributions by **Brian "Drift" Wood**, brother of the late **Andrew Wood** of **Mother Love Bone**....The forthcoming **Jeff Beck** *Bulletin* (write Dick Wyzanski, 3221 Noah St., Deltona, FL 32738 for info) due in November will include a pre-25th anniversary special on the *Blow By Blow* album and tour, plus a feature on Beck's "guitar whistling" technique with never-made-public comments/explanations straight from JB himself....Citing Philadelphia as the birthplace of our nation's Constitution and Declaration of Independence, **Rage Against The Machine** thought it only appropriate to take a public stance against censorship during Lollapalooza '93's stopover at JFK Stadium in the City of Brotherly Love. Once on stage to kick off the day's events, the band stripped buck naked and for 12 minutes stood before an audience of 14,000 people. Their chests bore letters written in black ink that collectively spelled "PMRC," while their mouths were silenced by black tape. Outraged by the ongoing efforts of numerous pressure groups trying to silence freedom of expression in music via record store merchandise stickering and artist boycotting, RATM chose to protest where a forum for direct expression was the order of the day. "If what we did made people uncomfortable or angry, that is the point," said guitarist **Tom Morello**. "People should be uncomfortable and angry about censorship."



For an aspiring guitarist, winning *Guitar for the Practicing Musician's* "Dream Rig Giveaway" was like seeing the Publisher's Clearinghouse Prize Patrol at your door. Just ask 25-year-old Brett J. Miller of Zanesville, OH, now the proud owner of over

upon a dream:

\$15,000 worth of equipment after his entry was the one selected in the random drawing for this incredible prize.

A partially self-taught player, Brett has toured the East coast and Midwest club circuits with vocalist Angie Waite

but recently put on hold his current recording band Big Love to attend G.I.T. in Los Angeles. Although he received his first guitar (a Sakoo acoustic) at age five, it wasn't until he was 18 that Brett really started to seriously pursue guitar playing. He names Eddie Van Halen, Joe Satriani, Neal Schon and Paul Gilbert among his biggest influences and is partial to his two Ibanez RG770DX guitars. Congratulations, Brett!

MONSTER JAM-BOREE: Todd Park Mohr

Thanks to New York's jam-band purists Blues Traveler, fans of stripped-down, blues-based rock have been turned on to Boulder, Colorado's Big Head Todd and the Monsters who played with Blues Traveler six times over the past few years and rejoined them on the road throughout this summer's second annual H.O.R.D.E. Festival. The trio's sound is rooted in a basic "organic" approach that manifests itself most audibly/visibly in guitarist/vocalist Todd Park Mohr. "I try to keep my playing and rig simple," he says. "My basic philosophy is cord and amp. I do use some effects but as much as possible I keep it simple." Mohr, who started out playing saxophone in a high school oldies band, takes three guitars on tour: a '62 sunburst Fender Strat, a new Benedict Stratocaster, and a new G&L Strat. A Groove Tube covers things in the amp department for him.

"I got really frustrated at one show on the last tour," Todd recalls. "It was just the wrong place to play, the setup was messed up, everything was wrong. Well, I got on stage with my G&L and just as we started 'Sweet Jane' I forgot the words! I was so angry I picked up the G&L and smashed it and walked off stage. And all that happened was that I put a little crack where the neck joins the body. Now I love that guitar because it could fall apart at any time." He loves the concept of a three-piece band, too, "because of the open environment and simplicity. There's room for everyone to do their own thing and contribute majorly to the sound. I don't think the human mind is capable of understanding more than three separate musical ideas at one time," says 27-year-old Todd. "That's why a three-piece is very sufficient." Big Head Todd and the Monsters (Rob Squires on bass and Brian Nevin on drums/percussion) have been together for seven years, touring the country in support of their two independent releases, *Another Mayberry* (1989) and *Midnight Radio* (1990), and their recent Giant Records debut *Sister Sweetly* (which features a guest appearance by Leo Kottke). Although Mohr's songwriting has been influenced by his English Literature studies in college, he admits a preference for poetry and song lyrics ever since realizing his meticulous writing habits are too slow for prose.



Edot Roberts

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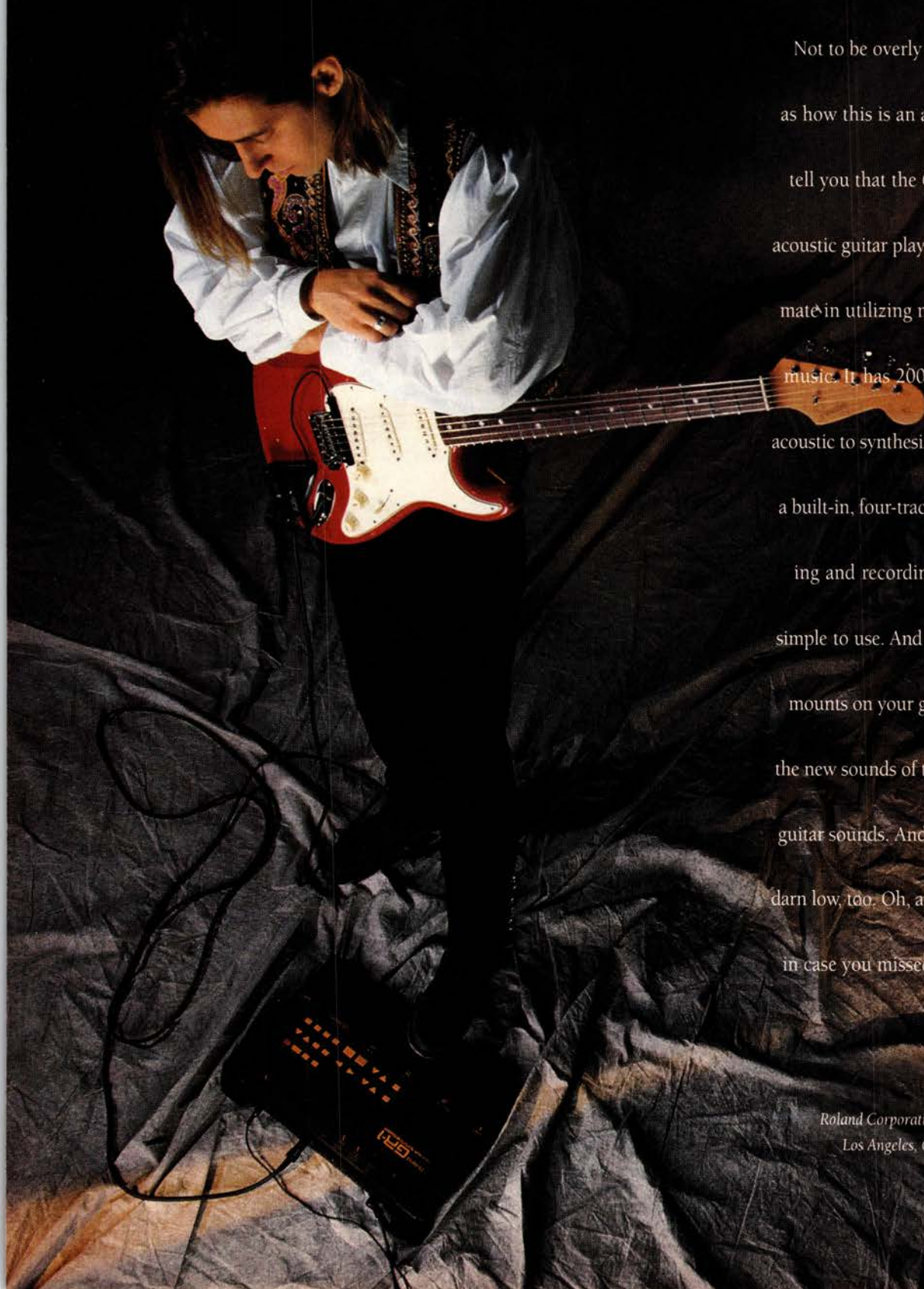
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g e t S W E L L s o o n



by Lee Sherman

To get to Swell's cavernous warehouse, you first have to travel through the Tenderloin District; past drag queens, homeless people, and Vietnamese restaurants. This bleak San Francisco neighborhood provides inspiration for the downbeat music on the band's Def American debut, *Well?*

The space itself, littered with technical manuals, silk-screened artwork, and

recording equipment, is the creative hotbed where bassist Monte Vallier, guitarists John Dettman and David Freil, and drummer Sean Kirkpatrick take a do-it-yourself approach to everything from recording to promotion and video production. It is also the home of Psycho-Specific Records, originally started as a front so that the landlord would rent Freil the rehearsal space. Since they already had a label, the next logical step was to make a record. The low production values and the loose feel of the music appeal to a cross-section of college kids, record col-

lectors, and aging hippies.


Instead of constructing riffs, Freil attempts to strum a song into existence. The songs take shape on tape, with each band member adding and subtracting parts until everyone is happy with the outcome. "A lot of times I don't play full chords," Freil says. "I think it's halfway between strumming and riffing."

Also unusual is the way Freil plays acoustic and electric guitars off each other to achieve contrasts in the music. A late bloomer who didn't start playing guitar until college, he'll use guitars in untraditional ways, beating up on an acoustic or using an electric for a quiet part.

Two albums and a scrapbook of press clippings later, the band is learning to cope with the changes wrought by a recent influx of cash from their signing with Def American Records. "We [did] the record on an 8-track recorder with a really crappy mixing board because we didn't have the money to do it any other way," says Freil. "But now we like that sound. We learned how to produce ourselves and so we want to continue to do it."

This preference for doing things on the cheap extends to Freil's use of a Japanese Les Paul copy and a Takamine 12-string that has six strings missing. "I took them off because I like a wider neck. It's easier to pick so I can play faster and it feels better."

Equally important is the artwork, which the band produces on a Macintosh Quadra 950 equipped with a 1.2 gigabyte hard drive, a Syquest removable cartridge drive, and a color scanner. With a Digital F/X video capture board in the Mac and a Sony Hi-8 video camera, they can shoot and edit their own videos without leaving the warehouse. "We silk-screened the artwork for the first album," adds Vallier. "The artwork and the music go together. It's a visual kind of music and we need to be in control of all facets of it."

This insular approach can be suffocating but the tension is infectious. If, like Vallier and Freil, you're starting to feel the walls closing in on you, take Swell's advice and get *Well?* soon. 

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riding the riffs with

Galactic Cowboys guitarist Dane Sonnier cites his study of percussion as his most important asset in keeping up with the constantly shifting time signatures of his band's music. The former drummer admits that his first six months in the Cowboys were a struggle. Although he had been playing guitar for much of his life, joining the Cowboys was the first time he found himself riding this high in the saddle. "I get really frustrated sometimes because I haven't had the chance to learn a lot of scales and theory," he says. "There's only so far I can go on my own and I think I'm starting to reach that point."

The mood swings aren't abrupt on *Space In Your Face*, the group's new release on DGC, but the Galactic Cowboys retain their signature mix of thrash guitar, Beatlesque harmonies, and blues (not to mention their predilection for barnyard noises). "We wanted to be a little bit more focused on this record and get to the point a lot quicker," says Sonnier. This new emphasis on economy has given Sonnier the opportunity to play by feel instead of working out all of his solos in advance. "The music allowed a lot more space for me to get in there and play like I wanted to off the top of my head," he says.

A continuing challenge is singing the harmony parts and following the changes on the guitar at the same time. By tightening up the parts, the band has actually produced a more powerful recording than their first album. "Now we just ride the riffs for about half as long," explains Sonnier. "I think some of the songs worked out better when we cut back on the arrangements; they just seemed to flow better."

With songs that regularly clock in at around eight minutes, the Cowboys are

still riding the same horse—they've just pulled up on the reins a little. "We're just a rock band that tries to incorporate into the sound as many of their influences as possible," says Sonnier. "We're not afraid to try anything."

Some of these new influences may be surprising. Sonnier plays a sitar on the Eastern-sounding "Still Life of Peace." To hear it, you'll have to let the CD play for five minutes after you think it's over (it isn't possible to fast-forward on it.) "Ty [Tabor] from King's X had a sitar and I liked it so I bought one when we got signed," says Sonnier. "I played one chord sustained over eight measures and we just sang over that."

Sonnier admits the influence of ELP, Rush, and Yes on his group's progressive sound. But this time out, the music is less about developing their chops and more about using what they've got to the fullest. A single Galactic Cowboys song can have more impact than an entire album side by side of one of their progressive forebears. "For us, it has always been about trying to take all of our emotions and sticking them into one song," concludes Sonnier. ▀

Galactic Cowboys

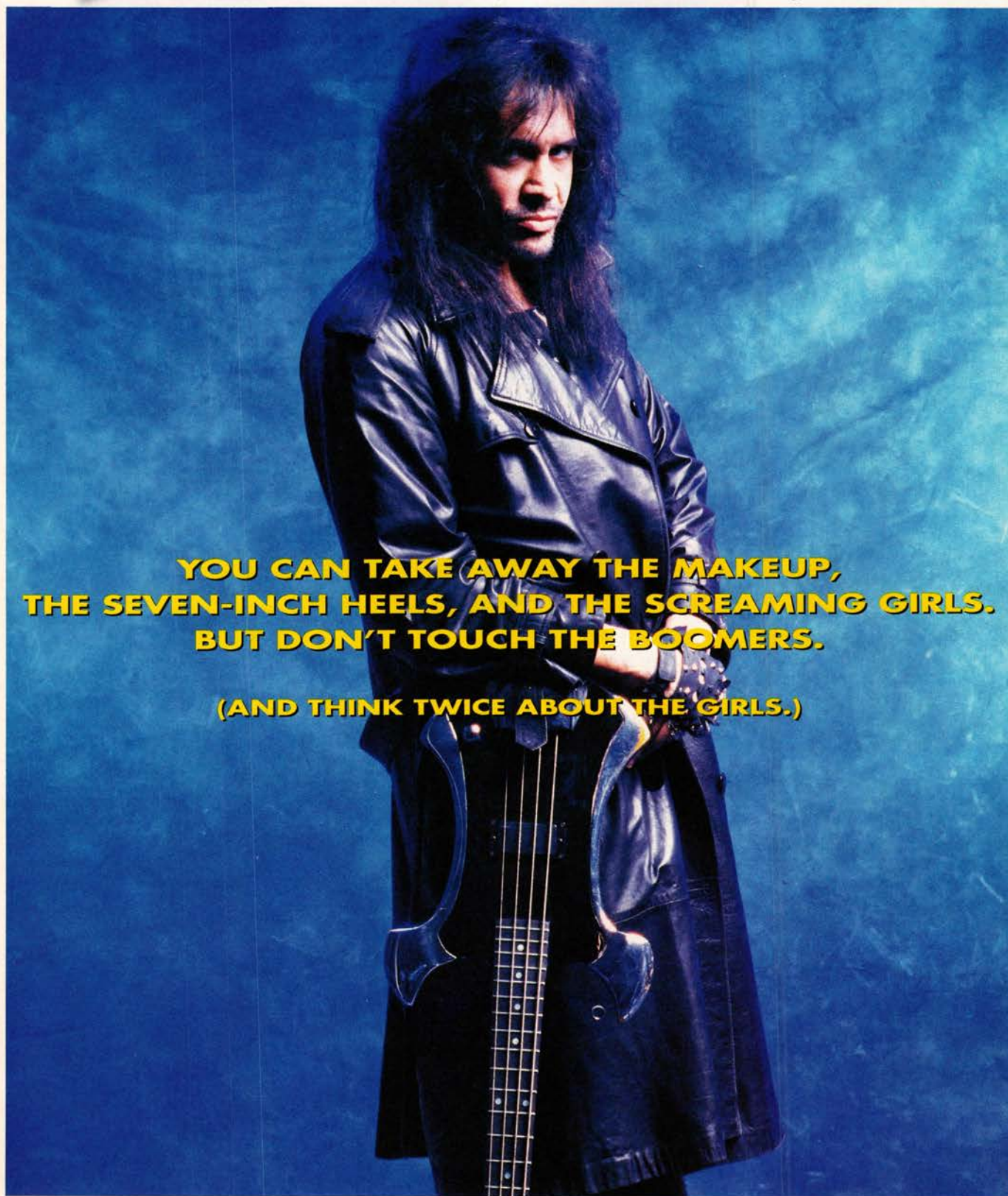
by Lee Sherman





When you get right down to it and strip it all away, it doesn't take much for Gene Simmons to thump out a bass line that's nothing short of incredible. But it does call for Boomers, the bass and electric power string the legends rely on. OK, and maybe a fan or two.

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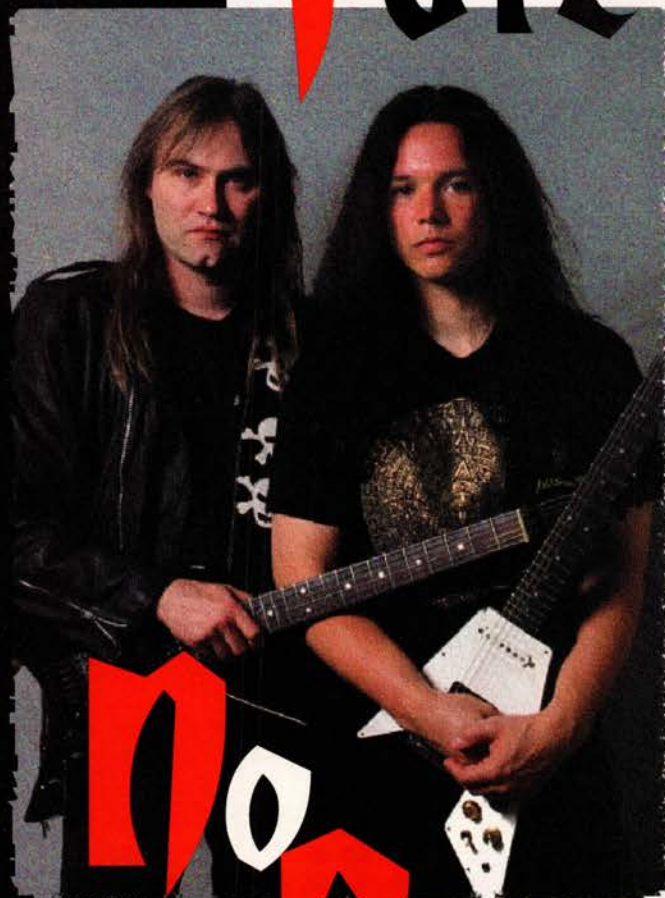


**YOU CAN TAKE AWAY THE MAKEUP,
THE SEVEN-INCH HEELS, AND THE SCREAMING GIRLS.
BUT DON'T TOUCH THE BOOMERS.**

(AND THINK TWICE ABOUT THE GIRLS.)

Photo by William Hames. Hear Gene Simmons on "Revenge," Kiss' latest release.
Manufactured by GHS Corporation, 2813 Wilber Avenue, Battle Creek, MI 49015.

Mercyful Fate



Joe Giron

No Rest for the Wicked

by
Greg
Fasolino

Like a vampire bat risen from hibernation in a frozen vault, the notorious name of Mercyful Fate can once more be spoken about in the present tense. It's the very same dark denizens of Denmark, in fact, who forged a classic twin-guitar attack in the early '80s second only to their forebears Judas Priest. Adding King Diamond's eerie falsetto voice and horrific lyrics to Hank Shermann and Michael Denner's brain-twisting riffs and ensorceling leads resulted in a band that shocked a generation of metalheads with their small but potent canon (the *Nuns Have No Fun* EP and two albums, 1983's *Melissa* and the following year's *Don't Break the Oath*).

Nine years after their untimely demise, Mercyful Fate have reformed the malevolent covenant that resulted in such songs of strange and eldritch complexity and haunting, surging power as "Evil," "Gypsy," "Doomed by the Living Dead," and "Come to the Sabbath." What seems initially incongruous is the reunion of gorehound Diamond (whose own band, King Diamond, is responsible for a few spooky gems, too) with brilliant eccentric Shermann, whose temporary interest in commercial metal (much to King's consternation) spelled the doom of the band's first edition in '84. Rest assured, whatever Dokkenisms Hank needed to get out of his system are long since exorcised, and *In the Shadows* (Metal Blade) glistens with a bloody sheen of metallic menace and utter authority. It's as if time were suspended, a cryogenic freeze-framing device that allows this diabolical new album to take up exactly where *The Oath* left off. On cryptic tales like wailing opener "Egypt" and dissonant masterpiece "The Old Oak" the unhallowed chemistry proves wholly intact, with Shermann and Denner's Euro-metal guitar arsenal as biting as fans could possibly hope for (partially acoustic instrumental "Room of Golden Air" showcases their diverse lead abilities). The only concession to the '90s? More sophisticated production, meaning this may be louder and clearer but it's definitely not another lifeless, gussied-up, cash-in reunion.

The genesis for this mighty renewal is somewhat more prosaic, as Denner remembers it. "King was having a vacation in Copenhagen and came to my place. We were sitting, listening to music and talking. Me and Hank had recorded a demo with some instrumental

things, and played it for King. He said, 'Hey, it sounds exactly like Mercyful Fate!'" Shermann takes up the tale: "I told Michael after King left that it would be a nice thing if we could put Mercyful Fate back together again, 'cause we were looking for a harder rock [thing]. Then King suddenly called us

and asked if we wanted to reform the band, and we said, 'Hey, sure!'"

An elemental electricity filled the air the first time Fate played together again. Recalls a still excited Denner: "It was a fantastic feeling, like seeing an old friend. You could hear immediately that we hadn't lost anything. On the contrary, I think we gained something since we split. It felt very much like the third album of Mercyful Fate, like there wasn't any period we

Continued on page 30

Steve

"I think a lot of what you love in music is what you grow up with as a kid, and then makes more of an impact on you later in life." For Steve Stevens, who for so long was musically joined at the hip to Billy Idol, growing up in Rockaway, New York meant mixing the sounds of sweet soul music, Curtis Mayfield, and Marvin Gaye with the thunder of Zeppelin, the cool of George Benson and the eclectic nature of Steve Howe. Juggle those influences all you want—who would come up with Vince Neil as a potential partner? Steve himself expresses it best, saying, "If somebody would have told me four years ago that I would be playing a Wes Montgomery-inspired guitar solo on a Vince Neil record I would have said, 'What drugs are they doing?'"

Room of His Own

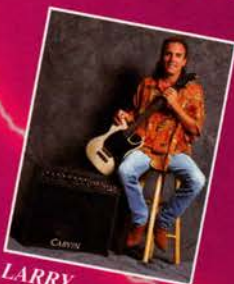
Like Ozzy and Davids Roth and Coverdale, Neil is smart enough to know that his music will be greatly defined by the guitarist he keeps. In this case, Steve Stevens has never seen his talents so fully utilized. Obviously, frontman Neil is wide open to musical ideas and sharing the spotlight: Check out the Yes overtones and flamenco style of "The Edge" and the jazz octaves on "Living is a Luxury." On *Exposed* Stevens was given more room than Carlos gets on a Santana album! Without setting out to trumpet a cause, his wonderful use of this extended space could very well give guitar ability a good name in the '90s! **by John Stix**

ense

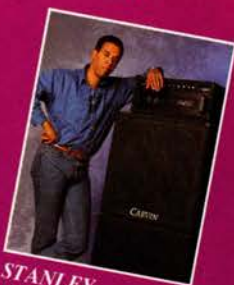


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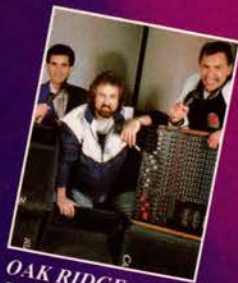
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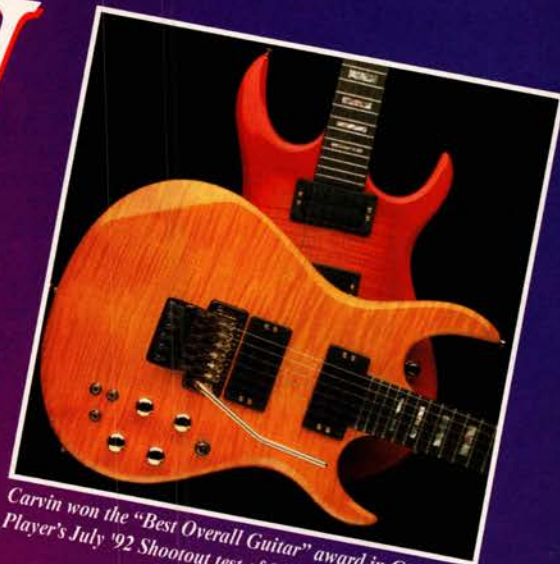
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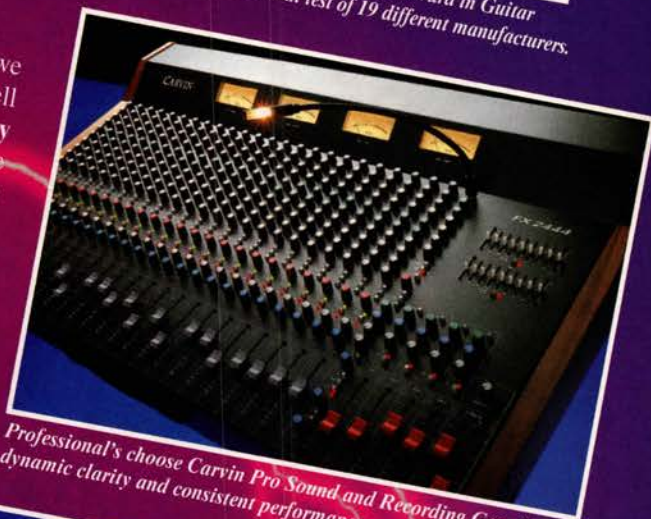
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For me it's the first time I knew that if I played well I'd be playing to the type of audience that thinks guitar is an important part of the music, whereas with Billy Idol it was still mainly pop music. There were guitar fans but it wasn't that hard-core, guitar-heavy audience. I knew this was finally a shot to play to that core audience. Plus, I've grown a lot as a guitarist—I've gotten better. I understand more about sound and recording the guitar. I understand more about playing with vibrato and breathing while you are playing solos. The other key thing was that with Vince we tuned the guitars down a whole step; everything is down in D, which allows me to play differently. In the other things I've done there's almost this mathematical, so-perfect tightness to my playing. That's good but wouldn't have worked for this. Using heavier gauge strings and tuning down a whole step, combined with Vince's enthusiasm, gave me this entire underbelly, this swagger to my playing that had never been there before. For instance, when we constructed the solo for the first song I said, "Okay, I'll take eight bars." Vince goes, "Dude, what are you doing? Keep going! Play that four times as long." Every time we'd get to a song he'd extend the solo. He said, "Just keep going, man, I really want guitar." When somebody does a new [project] it's easy to say "This is the greatest thing." But I can envision myself doing records with this guy for a long time.

Mentally you were let loose.

Also, what happened with Michael Monroe [former vocalist of Hanoi Rocks] soured me so much. I put two years of my life into working with that guy and he didn't like what I was doing. He didn't think I was very good at what I was doing. Put it this way: he had more to choose from to listen to what I do than I [had for] him. He knew what I did. I couldn't understand. I remember the one comment I had on my very first phone call with Vince was, "I hope you understand that I take up a lot of space on a record. If you are ready for that, fine; if not, let's not even pursue this." He said, "Dude, that's exactly what I want, that's what I need."

I heard you finished the record with Michael Monroe.

That's disputable. I finished my guitar parts. We started out doing something very innocent. I had disbanded the Atomic Playboys and he had disbanded his touring group. We both said, "Let's try a couple of things." We worked on some demos and it seemed to go well. The

problem arose when the record company got wind that we were working together and his manager found out. They started seeing dollar signs: "This could be another Billy Idol/Steve Stevens thing." Michael became increasingly more hesitant to allow guitar to play much of an important role in his music. By his own words he would say that he is a punk rocker. I would dispute that highly because I worked seven and a half years with a guy who is a real punk rocker. The idea about punk was to grasp hold of different things and make them uniquely your own. You could imagine if Billy was afraid of what his initial Generation X fans would have thought of "Eyes Without a Face" or

"Flesh for Fantasy." Punk is an attitude, it's not about just playing three chords. It's not about just limiting yourself and wanting to be like Johnny Thunders. I had respect for Johnny Thunders but I'm not Johnny Thunders. I don't play like that. For Michael to ask me to be like Johnny Thunders was difficult. I tried to explain to Michael that the best thing that he could do is sell records to people who don't even know who Michael Monroe is.

We went up to Vancouver to write with Jim Vallance. We wrote two really good songs with him. The problem started with me when I realized there were no songs lyrically about relationships. They were all neo-political, hate-everything [songs].

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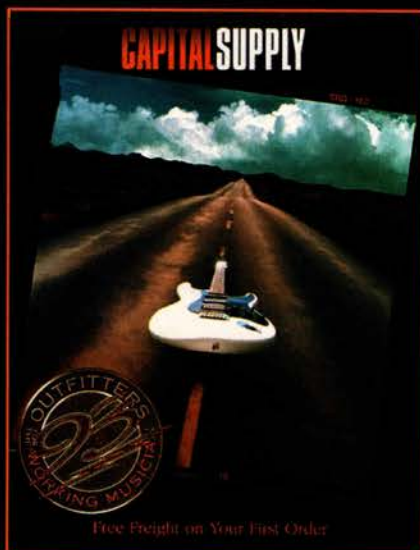
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There was one called "Scum Lives On." It was about how everything is fucked in the world. I started to see that Michael is not happy with what's happened to him. Until he rectifies that, I don't know what is going to really go on with his songs. It just became very dark for me. Working with Billy and [producer] Keith Forsey, the best thing I got from those guys is "Man, you've got to look at the most optimistic side of things." It's like the glass is half full or half empty. It wasn't even just the musical thing with Michael; it was the whole vibe. It was really dark. It was not fun. So Michael Wagener came in as our producer upon the urging of Sebastian [Bach] from Skid Row. I got on great with Michael Wagener but Michael didn't and increasingly thought that it was turning

to pull my guitars off and that if he was unhappy with it, I was not the guy for him. At that exact moment I got a call from Billy Idol saying, "What are you doing?" I said, "I'm like in limbo here with this Michael Monroe thing." He said, "Well, I just spoke to Vince Neil and he would love for you to come out." I thought about it, gave it two weeks and I called to get Vince's number. I spoke to him on a Sunday afternoon. I said, "What are you doing?" He said, "Dude, I'm getting ready to audition guitar players this week." I said, "Let me come out." He said, "Alright, you'll be the first guy." We ended up turning what would have been his audition time into rehearsal time.

The Vince Neil record is more satisfying guitar-wise than your own *Atomic Playboys*?

Definitely. The problem with *Atomic Playboys* was that it was the type of record a lot of people said I should make and it *wasn't* the type of record that I should have made. It was a really valuable lesson. The two tracks I can listen to on that record are the instrumental and the track that I sang on. I'm not a great singer but at least it was real. I didn't get on with the producer and the singer. When you start doubting it, that's the beginning of the end. The other thing I learned from *Atomic Playboys* was that was the first and only record that I ever recorded digitally. I hate the sound of that record. I just don't record digitally anymore. The warmth is lost; it's just brittle and harsh. The Vince Neil mixes were done analog. Mixing to DAT you gain that compression as you go

along the way. The guitar, bass and drums were all recorded analog. There are some vocal things recorded digitally. Everything was then put back on the analog master and mixed down to a two-track analog.

What kind of shape were you in for recording?

I play all the time now. That's not a problem for me. No matter what I do, I don't sit and play scales. I went to L.A. to start writing and I got my little drum machine and my studio and Vince is like, "Dude, leave it. You're never going to use that." I'd say, "Aren't we going to start writing?" He goes, "Yeah, we're going to rehearse as a band." We did demos as a band. This is the first record I've ever done like that. There were no home demos or anything. We recorded everything as a band. We did 24-track demos in this small studio in L.A. This is the first

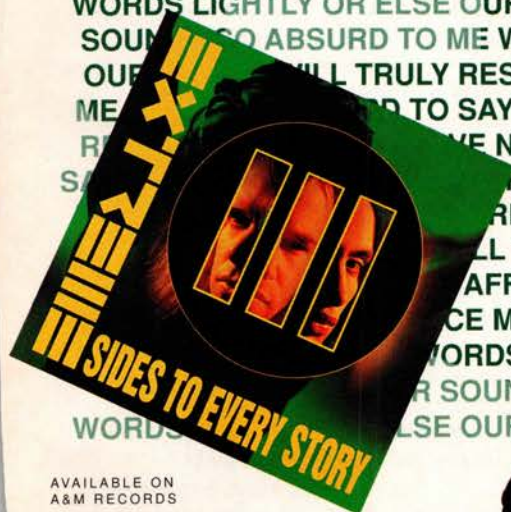
**"To me,
guitar solos
are the best
opportunity
for guitar
players—
they are
your song
within a song
so I try and
come up with
some sort
of theme."**



into a heavy metal record. By the time that we had finished recording we came back to New York and he said, "I want you to pull the guitars off the record." I said, "You were there for every note that I played." He said, "I don't like them, it's too heavy metal." It was too this or too that. I had to sit back and think, "What is it you want?" He said, "Like the way Johnny Thunders would play it." You know, man, Johnny Thunders was certainly an influence on me for attitude, not for playing. I love Keith Richards for attitude and simplicity but I don't play like Keith Richards. To me it's what's inside. If you can get people moved and emotional with something technical, more power to you. Or if you can do it with three chords, it's still the same thing to me. It's not about limiting yourself. So I made the decision at that point that I was not going

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What A Great Guitar Should Be

time since before Billy Idol that I had done this. With Billy everything was done with me and him writing at a drum machine; you got this very insular kind of feeling. But the band I was in before Billy, Fine Malibus, we rehearsed everything as a band and wrote everything as a band so the band sound was intact; the sound of the band is written into the songs.

You have extensive influences in your background, from King Crimson to John Fahey to Marvin Gaye. How does that impact what you write?

All you have to do is listen to a couple of things by Marvin Gaye and any Beatles record and you'll learn everything. It applies in the sense of having a bass and

drum groove independent of anything I play on guitar; that's the exception to the rule. I find most of it being non-independent. I find dance music to have it but not rock. In many bands a lot of guitar players don't take into account what everybody else is doing. That was the whole point drilled into me with Billy Idol because the bass and drums were the most important thing on those records. Guitar wasn't. Even on "Rebel Yell" the guitar was so independent of what's happening underneath. I never stated one chord that is being played in the song; the bass and keyboards are stating all the chord changes and I'm doing stuff which is totally independent.

The independence is apparent on "Living is a Luxury."

That's a perfect example because the bass groove is totally independent of the chord sequence on top, with the exception of when the chorus comes together. That's probably the closest on this record to a Steve Stevens tune. That's my baby, and "Can't Have Your Cake." Those were the two tunes I brought into this project. I had those songs before hooking up with Vince.

How do you compose your solos?

I was fortunate that we did these 24-track demos beforehand. I worked with this engineer, Matty Spindal, over at Cornerstone in the Valley. He had done the same thing with Motley Crue for *Feelgood*. We spent a lot of time working with guitar sounds. I could spend as many hours in this place as I wanted. I literally wouldn't leave. I'd sleep there. We'd work out solos. I was a kid in a candy store.

Did you use a lot of guitars?

No, I had fortunately hooked up with Washburn before that. They sent me a couple of guitars. The Washburn had two Seymour Duncan JB humbuckers. I used the Washburn and a Les Paul. The only problem I have with Les Pauls is keeping them in tune. I had a Les Paul with a Floyd Rose nut put on. It has a fine-tuning bridge on it but not a whammy bar. It's still a stop tailpiece. I have PAFs in there from an old Les Paul. I used to have a '53 Les Paul that somebody put '59 PAFs in. Over the last three years I've accumulated a lot of older gear; older Marshall heads, old Plexis. That's what I still record with. I have one speaker cabinet that I record with. I cut the grille off so I can see exactly where the microphone is [placed in relation to the speaker]. It's really simple. It's just guitar straight into the amp. There's no effects on the guitars. Any of the ray gun effects you hear are not electronically induced. They are all from toys that have been modified and played through the pickup. Washburn is building me a guitar with art work from *Barbarella* that will have the ray guns built in. The biggest fun Ron Nevison, the producer, had was watching me scramble to try and pick up this toy. He had great fun watching me be spastic about it. I have modified the ray guns. They only have a trigger and I put a rate control on it. That's how the middle section of "The Edge" gets what sounds like Edgar Winter's "Frankenstein." That's all guitar, the ray gun stuff.

Do you have a vision for each solo? Is there a point you want to make?

It depends on the song. Some songs I definitely don't. For "Getting Hard," those

Continued on page 102

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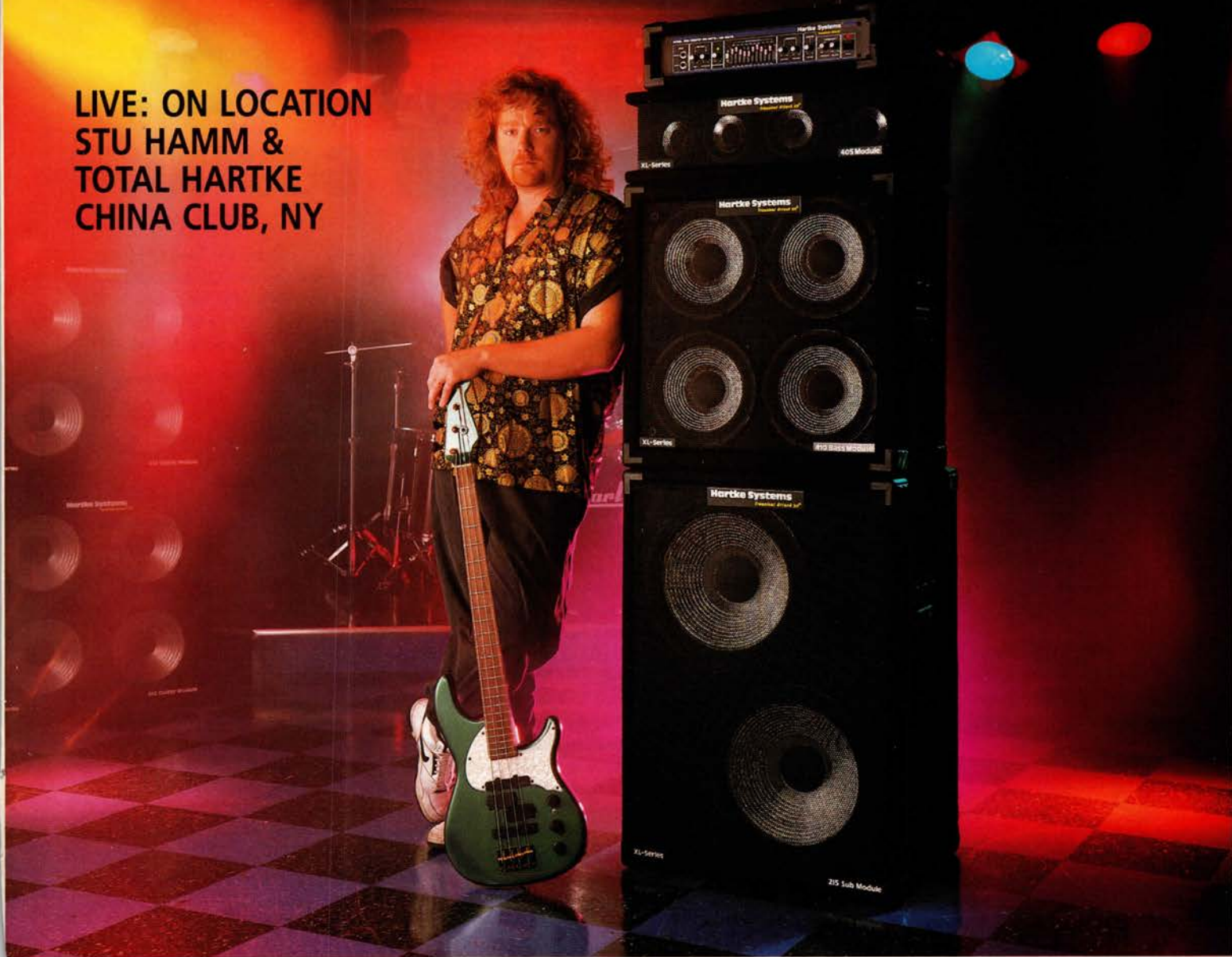
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Why you should buy an FBX to do nothing to your sound.

By Doran Oster, President, Sabine Musical Mfg. Co.

Until the invention of the Sabine FBX Feedback Exterminator, musicians and engineers had no practical alternative for controlling feedback other than the 1/3-octave graphic EQ — a 35-year-old technology. **"What's wrong with EQs?"**

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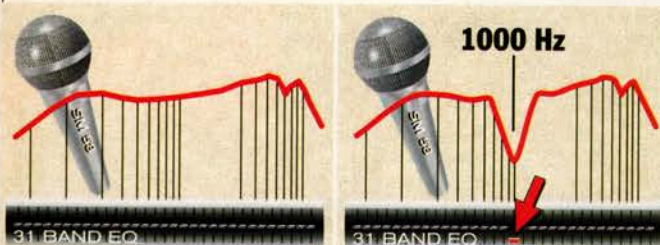
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between the fixed sliders. I'm not just talking about cheap EQs — even the best EQs share this problem. **In fact, if you pull your 1000 Hz slider down 12 dB, it actually removes 46% of the power going to your speakers between 500 and 2,000 Hertz!** Pull two or three sliders, and you wipe out the overtones of your voice, causing you to sound nasal and your monitors to sound muddy.



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Butthole Surfers'

Paul Leary

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Paul Leary, the Butthole Surfers' guitarist, is the last person you'd accuse of being a gear-head. To listen to the band's sloshing sound that runs the gamut from garage-punk to psychedelic drunkenness, you could come up with adjectives like rude, eclectic, raw, warped, and inspired, but high tech? Nah.

But Leary is dead serious about his technology. One of the first purchases he made when the band scored their major-label financing (for *Independent Worm Saloon*, released on Capitol) was a 16-bit sampler (the Roland S-770), which he added to his existing MIDI arsenal of a Macintosh computer, Opcode's Vision (a MIDI sequencer program), and the Roland RM-8, a digital drum machine.

Technology has changed Leary's approach to writing. For "Who Was in My Room Last Night?" Leary describes the process through which the song made it to tape: "I ran a G&L ASAT through a Mesa/Boogie Mark IV head, using the speaker-emulator output into an old Ampeg tube mic preamp. Then from that I went straight into my DAT player. I monitored the Vision [sequenced] drums and played along until I got something that worked. Then I transferred the DAT into my Roland sampler. The sampler has expanded memory, and I have a removable hard disk drive and a CD ROM drive. I turned my guitar into little samples and then sequenced all the little guitar bits with Vision, locking it up to the drums. I then took the sampler to the studio and put it on tape with a SMPTE [time] code, putting real drums down last. I did a lot of the guitars on the record that way—just recording it in my backroom studio."

So you play everything live to DAT first?

Yes, and then I listen back to the DAT and if I like anything, I'll take those segments and make samples of them and then string the samples into a composition.

How long are the samples?

Anywhere from one second to whole lead breaks of 30 seconds or more...or till I run out of my 16-megabyte memory. I'm planning to upgrade the memory to 48 megabytes soon.

So you're essentially using the sampler as a hard disk recorder. You'll record things and



by

jon

chappell



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then digitally splice them together.

Right. Gibby [Haynes] has a 16-track, direct-to-disk digital recorder, so he can just fly my tracks right in and then do his vocals over them. We like to work at home as much as possible.

So you work from home to home?

Yeah, I'll give him a DAT with my guitars and a fake drum part. He'll do his vocals on his direct-to-digital machine.

What percentage of the album did you record this way?

About a third of it.

Which songs did you do that way that worked particularly well?

"Who Was in My Room Last Night?" "Dog Inside Your Body." We ended up using the sequenced drum track for that one. Also "Clean it Up." "Chewin' George Lucas' Chocolate" was also done that way.

And how much overdubbing will you do with these tracks?

Maybe some sweetening, a lead, another rhythm part, bass guitars, vocals.

But you'll keep the sequenced drums?

Yeah, I like real drums better, but some songs are just too stupid for real drums. Like on "The Annoying Song."

What drew you to the G&L ASAT, a Tele-style guitar?

I really like the pickups on that guitar and I've always felt comfortable with the Telecaster shape. When I got it, it had a Kahler whammy arm on it which I replaced with a Floyd Rose. That meant they had to re-machine the radius of the fretboard. It cost a lot of money to do that but it's a really fun guitar.

Who did that for you?

The guy I use is Mark Erlewine in Austin. He's built guitars for Johnny Winter, ZZ Top and John Lennon. He does a lot of work for me. He worked on an old Martin 00-18 of mine and did a beautiful job.

What is it about the pickups in the ASAT that you like?

They're these really wide plastic jobs, like soap bars, but not quite as wide. They have a really nice high end to them. **It's unusual to keep stock pickups, isn't it? Most people go for a look and feel and then replace the electronics.**

I hate doing that crap. If I like a guitar, that's it, I play it.

Did you have the original frets put back on after the neck was re-machined?

I don't know if the frets were the original ones they put back on, but they were like the originals...not too fat.

Is this the most recent Tele or Tele-style guitar you've owned?

Yes, it is. I bought a custom Strat and a Les Paul, but I'm pretty much using just

the Les Paul. Our singer, Gibby, uses my old Telecaster on some tunes.

What's the difference between your old Tele and your new G&L?

They don't really sound at all alike. The Tele sounds like a Tele and the G&L sounds like its own thing. Its tone has a different "body" and high end to it. It's got a nice low end, too, better than the Fender Tele.

What songs did you record with the G&L?

At least half the songs. All the ones that had the whammy bar. It was the only guitar with a whammy that I used in the studio.

Did you use it for lead as well as

rhythm?

You know, I don't even remember. [Led Zeppelin bassist] John Paul Jones, our producer, had me set up with a wall of amps and a wall of guitars and I was always plugging different guitars into different amps. I don't remember now what I was doing then for a lot of the songs.

You usually produce your albums; that means you're responsible for the sound of the guitars in addition to playing your parts.

Yeah, it was real nice to have a producer to tell me what to do. It was great to be just the guitar player for a change. I got to concentrate on playing the guitar and I also improved my pool playing! ▀

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Mercyful Fate

Continued from page 17

stopped." Says Shermann, "The only difference I can see is that we matured as players. We had a lot of experience during these years away from each other, so the playing is even better this time around."

It's far more guitar-oriented than King's solo material, as Denner boasts, "We put the keyboards away. That's the way it should be if it's Mercyful Fate—a lot of guitaring. I feel I'm very lucky to be in this band, because there's so much space for my guitar." Neither guitarist forecasts any logistical problems with King doing both Mercyful Fate and King Diamond. Assures Denner, "It will work out perfectly, because me and Hank also get time for our Zoser Mez project, and I have time for my record shop in Copenhagen."

In the matter of axe preference, Denner uses Rick Derringer's BC Rich Stealth, which defines his sustain-laden sound: "I'm the type of player who does long notes so this guitar gives me the opportunity to play exactly the way I feel. I think I'm the only one in Scandinavia who has one." Shermann admits to "using exactly the same off-white guitar as I did on *Don't Break the Oath* and *Melissa*, a really good Japanese Strat copy. The only thing I've done is to put some new Seymour Duncans in it."

Though both Denner and Shermann were primarily inspired by UFO ace Michael Schenker and underrated Hendrixmeister Uli Roth of Scorpions, there were specific models for their layered dual-axe attack. "Some of the arrangements were obvious twin-guitar things," says Denner, "where we'd play some harmonies with each other. Of course, I have been inspired a lot by those early Judas Priest albums, and they had the same twin-guitar things." He also lists influential axe duos Thin Lizzy, Wishbone Ash, and "Johnny Winter and Rick Derringer on the *Johnny Winter and Live* album."

Arranging songs for two guitars is second nature for the pair "because we know each other's playing style," says Denner, "so when I write a song I always have the piece for Hank in mind very clearly." Seconds Shermann, "I know what kind of chords Michael feels comfortable with, and I have some favorite riffing, like where the drums play in half-beat, and I like to play in E a lot. I first compose a rhythm piece for myself, then I find one for

Continued on page 174



"I'LL TAKE IT"

-Sturdag Lagermathy

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BODHISATTVA

Walter Becker and Donald Fagen, the creative battery behind Steely Dan, were known for producing some of the most progressive and original rock songs ever. They also possessed an uncanny knack for marrying the right guitarist to the right solo. Their guitar roster is a veritable Who's Who of crack session players: Elliot Randall, Lee Ritenour, Jay Graydon, Hugh McCracken, Dean Parks, Jeff Baxter, and Larry Carlton are but some of the greats who helped launch Steely Dan into immortality. If you're a student of rock guitar and you don't know the music of Steely Dan, you might as well sell your house in town.

"Bodhisattva" has two solos, the first (1:35) by Denny Dias, the second (4:09) by Jeff Baxter. It's easy to keep them straight—Dias doesn't bend strings and Baxter does. But that isn't the only thing that distinguishes the solos. Dias, who takes the first solo, approaches the chord changes as a jazz player would—varying his scales and modes according to the chord tones or implied tonality of the progression. He begins in the third position, playing G blues (G B^b C D^b D F) riffs with some chromaticism, especially in the triplets. When the progression goes to the "jazz changes," beginning in bar 9, notice how Dias alters the scale tones to fit the changing chords. In bar 9 he outlines an E^b maj⁷ chord, starting on beat 2. In bar 10, over the A7^b5 chord, he plays C's (the major third of the chord). In bar 13 he again adjusts his scale to fit the E^b maj⁷ chord. In bar 15 the tonality changes to G major and Dias again adjusts accordingly, moving to seventh position before he descends with a two-note chromatic motive that leads him to bar 18. Then he plays a descending, chromatic run over the progression's two-bar extension in G.

Dias's second chorus (1:55), beginning at bar 19, starts again as a G jazzy-blues run. Then there's a long section of "out-of-time" gestures, beginning with the doublestops in bar 23. The dotted and tied rhythms give the impression that the lead guitar is tripping over the meter, out of sync, finally getting back in the groove at bar 33 with a very bluesy bop line. This bop-style phrasing continues throughout the fast eighth-note triplets and into the ascending two-note sequences in bars 45-48. Bars 49-51 reveal another bop-type phrase, and Dias ends the solo with the "octave-repeat" device (a melodic idea is repeated an octave higher or lower as part of the continuing line). This dou-

ble-chorus solo is very jazz-like and sophisticated. Dias shows incredible command of both rock and jazz idioms as well as his ability to fuse the two styles into one cohesive solo.

Jeff Baxter takes a completely different approach to his outro solo. Baxter sticks to a one-flat tonality (key of D minor or F) and plays soulful, bluesy figures over the changing chords. Baxter's phrasings and rhythmic choices are every bit as jazzy as Dias' but his harmonic vocabulary is centered on D minor. Take a phrasing lesson from the first eight bars. Notice how he starts slowly and introduces rhythmic activity gradually, reaching the climax in bar 6. He continues with the repeated-rhythm device to build tension, breaking away with the C-note triplets in bars 15-16. Bars 17-24 have some of the most soulful phrasing this side of Steve Cropper, and then at bar 25 there's an octave lick for even more variety. Analyze the doublestops in bars 29-32 to see how the notes relate harmonically to the above chords. This is a tasty take on some interesting jazz chords. Baxter ends his solo with repeated triplets over the chord progression and then takes the song out with a long trill on C and an Eastern-sounding (remember the song's subject matter) trem-picked line in the final, free-time cadenza.

MODOC

Steve plays this beautiful, gentle solo guitar piece on a stereo Ibanez nylon-string guitar. The first, third, and fifth strings are panned right, the second, fourth, and sixth strings are panned left. Be sure to listen to this piece on headphones to get the maximum separation effect.

The tuning may look a little strange until you realize it's just open-D up a half step. This is the same tuning used in the Allman Brothers' "Little Martha," and when I perform "Modoc," I usually medley it with "Little Martha" (this way I only have to detune once—pretty lazy, huh?).

The first part is essentially a harp-like figure, where the melody notes are dispersed over different strings, allowing various notes to ring. The cascade-like motif takes you from ninth position to open position, utilizing the open strings.

At bar 9 the tempo picks up and we are into the main body of the song. It's really in a Travis-picking style—where the thumb keeps a constant bass-note pulse—but it gets a loose treatment in the first four bars. From then on though, the thumb notes have a life of their own

and you can see this in the notation; all the thumb notes are downstemmed. One particularly nice lick that uses the harp technique is found on the two bars going from A^b to E^b at the top of the third page. The four-note ascension is spread over three strings and the bass notes ring through three of these. It's capped off by the ornament (the hammer-pull-pull figure) on beat 1 of the E^b chord. It's very Irish in character. Coda I has some barring and stretching that are very classical guitar-like in technique. The trick here, as they say, is not to let them see you sweat. Don't let your left-hand index finger (the one that's barring) make excessive noise when switching positions. Don't fall into the trap of making the shift-position notes louder or more "effortful" than open string notes—all notes should flow effortlessly and fluidly, like a solitary Modoc Indian guiding his canoe over the glassy surface of an Oregon mountain lake.

WHO WAS IN MY ROOM LAST NIGHT?

After a psychedelic intro with weird vocals and synth effects, the guitars enter with an E minor riff comprised of only three notes (Rhy.Fig.1). This repeats throughout the verse section. Rhythm Figure 1A contributes additional, muted-string textures. The guitars break out of the basement in Rhy.Fig.2 with clear, ringing, two-note power chords followed by an E pentatonic minor (E G A B D) riff.

Guitar III's entrance at 1:42 marks the only instrumentally based section of the song. It's really halfway between soloing and riffing; it stays closely to the eighth-note pulse and doesn't threaten to break free into full-fledged improvising. It's strictly E pentatonic minor as well—even the bent notes and the double-stops. The devices in use here are similar to Nirvana's: modular sections repeated over and over, a lead/riff hybrid style of single-note playing, and a pared-down rhythm section approach to the accompaniment. The solo section is repeated three times, each time with a different ending. The ending measures of each phrase are long, sustained tones, drenched in feedback and tweaked with the whammy bar.

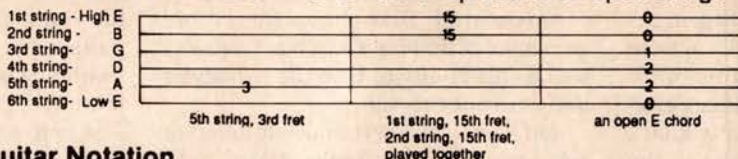
DOWN DEEP INTO THE PAIN

After the intro of human screams and orchestral chords, Vai launches into a driving eighth-note groove with a wailing AC/DC-like lead guitar break in A blues

Continued on page 139

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



Definitions for Special Guitar Notation

BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



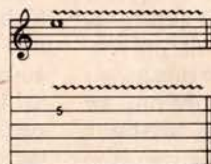
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED

VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



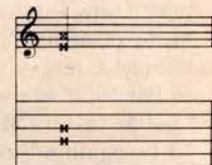
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. Where successive notes are played on the same string, only the fret numbers are given.



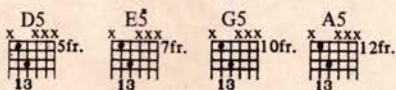
WHO WAS IN MY ROOM LAST NIGHT?

As Recorded by Butthole Surfers
(From the album INDEPENDENT WORM SALOON/Capitol Records)

Words and Music by Butthole Surfers

Tune down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Moderately fast Rock ♩ = 172

Intro w/synth. effects

Vocal: *I'm flying.

E5 Gtrs. I & II

w/Rhy. Fig. 1A
N.C.
Rhy. Fig. 1 (Gtr. I)-----
slight P.M.-----

*Repeat ad lib.

*Drums enter 13th time.

*Play 16 times

1st, 2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A (both 16 times)
N.C.

1. All night long my bod - y burned. The sheets were wet and cold.

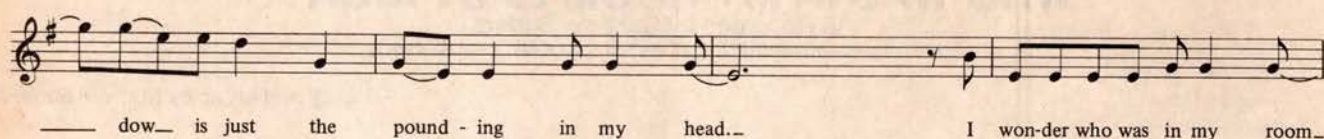
2.3. See additional lyrics

The lights were on, my eyes were gone, and

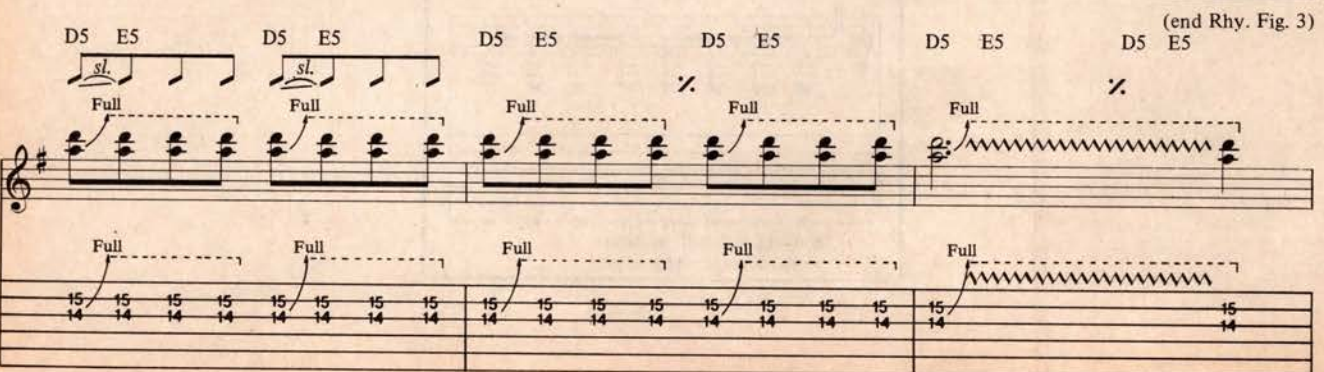
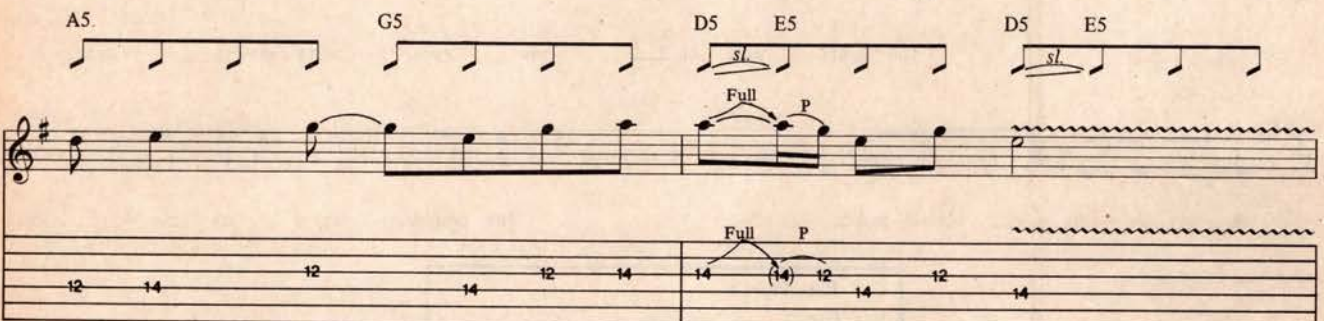
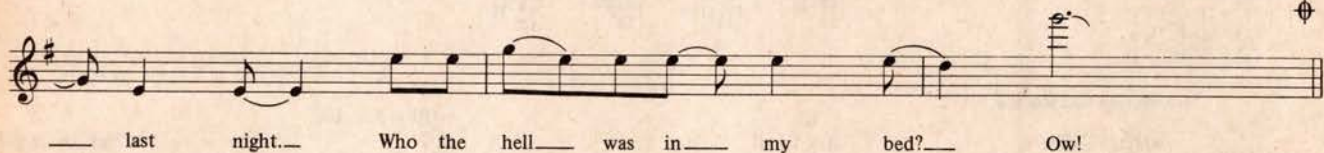
an - y sec - ond lose con - trol. The pound - ing on my win -

Rhy. Fig. 1A
Gtr. II

*Mute stg. with R.H. and scrape up and down with edge of pick.



2nd time to Coda I:
3rd time to Coda II



w/Rhy. Figs. 1 & 1A (both 8 times)
N.C.

*Depress bar before striking note.

D.S. al Coda I

2. There

(Gtr. III out)

Coda I

D5 E5
Gtrs. I & II

D5 E5 D5 E5 D5 E5 D5 E5 N.C.

w/Rhy. Fig. 3 (1st 6 bars only)

Play 3 times

D5 E5 D5 E5 D5 E5

D5 E5 Gtr. III

G5 A5 G5 D5 E5

Full P

Full P

sl.

D5 E5

Full

D5 E5

N.C.

Full

Full

Harm. (8va)

2

trem. bar (slow dive)

Full

sl.

Full

Full

4

2

Gtr. I

Full

grad. bend

Full

sl.

2

(2)

(2)

15

(15)

sl.

N.C. Harm. (8va)

E5 w/fdbk. ad lib

trem. bar

Harm.

*Depress and vib. simultaneously.

*Depress bar before striking note. Randomly hit slack string against fretboard to create rumble.

Gtrs. I & II

3 1/2

trem. bar

3 1/2

Fdbk.

slow vib. w/bar ad lib

Fdbk.

Fdbk. pitch: G# (Gtr. I)
F# (Gtr. II)

Additional Lyrics

2. There must have been a body there.
I swear I felt some flesh.
It took a little while, but I figured they were mine;
There were fingers going down my chest.
My mouth went through the ceiling,
And my body fell through the floor.
I was looking for a key, but there was nothing I could see,
And someone had moved the door. Ow!
3. The cops, the priest, the crisis line,
And no one really had a clue.
No one could tell who was touching me
Or exactly what I should do.
My throat was dry, my hopes were high,
But nothing really ever got said.
Who was in my room last night?
Who the hell was in my bed? Oh!

BASS LINE FOR WHO WAS IN MY ROOM LAST NIGHT?

As Recorded by Butthole Surfers
(From the album INDEPENDENT WORM SALOON/Capitol Records)

Words and Music by Butthole Surfers

Tune down
one whole step:
④ = D ② = C
③ = G ① = F

Moderately fast Rock ♩ = 112

Intro w/synth & vocal effects E5

N.C. * Play 16 times N.C.

(Vocal:) 1. All night long my
(2.) must have been a
(3.) cops, the priest, the

f

0 0 3 5 3 0 0 0 0 0 3 5 3 0 0 0

*Drums enter 13th time.

bod - y burned...
bod - y there...
cri - sis line...

0 0 3 5 3 0 0 0

2nd time to Coda I;
3rd time to Coda II

0 0 3 5 3 0 0 0

D5 E5 D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5 D5 E5 D5 E5

5 7 7 7 5 7 7 7 5 7 5 7 5 7 7 7 5 7 7 7

G5 A5 G5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5

5 5 5 5 5 5 5 5 7 7 7 7 5 5 5 5 5 7 7 7 5 7 7 7

N.C.

0 0 3 5 3 0 0 0

1. 2. *D.S. al Coda I*

D5 E5 D5 E5 D5 E5 D5 E5 N.C.

2. There

Coda I *Play 3 times*

D5 E5 D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 D5 E5

G5 A5 G5 D5 E5 D5 E5 *sl.*

5 5 5 5 5 5 5 5 7 7 7 7 5 5 5 5 5 7 7 7 5 7 7 7 5 7 17 20 18

sl.

1½ N.C.(E5)

17 (17) (17) 0 0 3 5 3 0 0 0 0 0 0 3 5 3 0 0 0 0

D.S. al Coda II *slack*

trem. bar (slow dive)

3. The *slack*

0 (0)

Coda II

D5 E5 D5 E5 D5 E5 D5 E5

5 7 7 7 5 7 7 7

G5 A5 G5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5

5 5 5 5 5 5 5 5 7 7 7 7 5 5 5 5 5 7 7 7 5 7 7 7

D5 E5 D5 E5 N.C. E5

5 7 7 7 5 7 7 7 0 (0)

MODOC

As Recorded by Steve Morse
(From the album HIGH TENSION WIRES/MCA Records)

Music by Steve Morse

Open E \flat tuning:

- ⑥ = E \flat ③ = G
- ⑤ = B \flat ② = B \flat
- ④ = E \flat ① = E \flat

Moderately, in 2/4 = 92

Intro

*Allow notes to ring together as much as possible (throughout), unless otherwise indicated.

2nd time to Coda II

*Tapped harmonic.

Faster 2/4 = 96

Cm7 A♭maj9 E♭

H P B♭7 E♭ H P B♭ H P

Cm7 F 2nd time to Coda I A♭6 A° B♭

E♭ P B♭7 P E♭ H B♭7 H P

Cm A♭maj9 E♭

Ab Eb H P P Gm Cm7

Abmaj9 Bb7 p Ebsus4 Eb

Gm Ab H Eb sl

Cm Db Absus4 Ab H P Eb

Gm Ab H Eb sl

Cm Ab Db Bb7 D.S. al Coda I

rit.

Coda I A^b D^b E^b P

B^b7 Cm $A^b\text{maj}9$

E^b A^b E^b H P P

Gm $Cm7$ $A^b\text{maj}9$ B^b7 P

$E^b\text{sus}4$ E^b *D.C. al Coda II*

Coda II *Harm. (8va)*

DOWN BEEL INTO THE RAIN

(From the album SEX & RELIGION/Relativity Records)

Words and Music by Steve Vai

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E (resume Rhy. Fig. 2) D

Flesh is weak but the soul is strong.

A E^{IV} Substitute Rhy. Fill 2 (Gtr. I only) Dadd9

you will bleed but you'll carry on. Yes, you need

(resume Rhy. Fig. 2)

your pain. Life

Rhy. Fig. 4 (Gtr. III)

let ring-----

E Substitute Rhy. Fill 3 (Gtr. I only) Dadd9

is pain. I could hold

(end Rhy. Fig. 4)

let ring-----

Rhy. Fill 2

P.M.----- semi-harm. P.M.-----

Rhy. Fill 3

P.M.----- sl. P.M.-----

w/Rhy. Fig. 4 (1st 7 bars only) (resume Rhy. Fig. 2)

your hand, but you must

take your pain.

Gtr. I *sl.* *steady gliss.* *sl.* *steady gliss.* (Gtr. III out)

Rhy. Pre-chorus
Fig. 5 C5 C#5 D5 C#5 C5 C#5 D5 C#5 C5 C#5 D5 C#5 C5 C#5 D5 C#5 C5 D#5

(Gtr. I)

I don't need sac - ri - fice, — I don't need ad - vice. This hurt sur - rounds —

D5 C#5 C5 C#5 D5 C5 C#5 D5 C#5 C5 C#5 D5 C#5 C5 C#5 D5 C#5 C5

me like a dis - so - nance. An - ger is pow - er. I use it to pro -

(end Rhy. Fig. 5) @3fr.

B5 C5 C#5 D5 C#5 C5 D#5 D5 C#5 C5 B5 A#5 A5 G#5 G

Chorus
w/Rhy. Fig. 1 (1st 8 bars only)
N.C. A5

tect my - self from in - san - i - ty! — You got - ta go down, deep down

N.C. A5 N.C.

in - to the pain. — Let it purge your soul like flesh to a ra - zor blade.

A5 N.C. A5

Dig down deep in - to the pain. — Sur - ren - der, sur - ren - der.

2nd Verse
w/Rhy. Figs. 2 (6½ times) & 3
E D

Drift in - to eu - pho - ri - a. Time — may nev - er heal — the —

Rhy. Fill 4 (Gtr. III)

(let ring) — — — — — 5

A

wounds. Hearts— bleed hard,— e - ven the sun—

E^{IV} Substitute Rhy. Fill 5 (Gtr. I only) E

— cries moon. Fate is trag -

(resume Rhy. Fig. 3) D

ic just— for— heav - en's— sake. The

A E^{IV}

good Lord giv - eth — and tak - eth a - way..-

Dadd9 w/Rhy. Fig. 4 (Gtr. III)

— 'Cause— you— need— your pain..

*For next 2 bars, P.M. refers to Gtr. I only.

Rhy. Fill 5 Gtr. II

— 'Cause— you— need— your pain..

w/Rhy. Fig. 2 (6½ times)

God gave us pain.

sl.

(11) 9 11 (11)13 (13) (13)

Substitute Rhy. Fill 3 (Gtr. I only)

w/Rhy. Fig. 4 (1st 7 bars only) (resume Rhy. Fig. 2)

Dadd9

I can hold you in my arms.

1/2 sl.

1/2 sl.

sl.

sl.

(13) 13 (13) 19-9 9-11 (11) (11)

But I can't take a way your

1/2 sl.

1/2 sl.

13 13 11 9 7 6 4 4 (4)

pain.

Gtr. I

w/Rhy. Fill 4 steady gliss.

sl.

(Gtr. III out) steady gliss.

sl.

(cont. in slashes)

sl.

trem. bar grad. release

*5

(4) (4) 13 12 10

(16) sl.

*Depress bar before striking chord.

Pre-chorus
w/Rhy. Fig. 5 (Gtr. I)
C5^x C#5^{xi} D5^{xii}



I am not long for this world. Please save me from my

D5^{xiii} C#5^{xi} C5^x C#5^{xi} D5^{xii} C5^x C#5^{xi} D5^{xii} C5^x C#5^{xi} D5^{xii} C5^x C#5^{xi} D5^{xii} C5^x C#5^{xi} D5^{xii} C5^x



self and my dis - ci - pline. Lash - ing out with tight fists in de - spair. My

B5^{ix} C5^x C#5^{xi} D5^{xii} C#5^{xi} C5^x D#5^{xiii} D5^{xii} C#5^{xi} C5^x B5^{ix} A#5^{xiii} A5^{vii} G#5^{vi} G



plight is run - ning from re - al - i - ty. You got - ta go down, deep down

N.C.

A5

N.C.



in to the pain. Let it purge your soul like flesh to a ra - zor blade.

A5

N.C.

A5



Dig down deep in - to the pain. Sur - ren - der, sur - ren - der.

Ab5

G5

A5

Ab5

G5

A5

N.C.



Take it, take it. Put your - self down deep in - to the pain. Em -

A5

N.C.

A5



brace the bliss of pure sen - sa - tion. You can't es - cape from

N.C.

A5

G5

D5

A5

G5

A5

N.C.



ul - ti - mate pain. So let your sens - es drift in - to eu - pho - ri - a. Blood.

3rd Verse

w/Rhy. Figs. 2 (Gtrs. I & II) (11½ times) & 3 (last 8 bars only)

E



is thick - est when love is

A



bold. But blood runs thin when the heart

E^{IV} Substitute Rhy. Fill 6 (Gtr. I only) Dadd9 w/Rhy. Fig. 4 (Gtr. III) (resume Rhy. Fig. 2)

grows cold. So you need your

pain. We

E all need pain.

Substitute Rhy. Fill 7 (Gtr. I only) Dadd9 w/Rhy. Fig. 4 (1st 7 bars only) (resume Rhy. Fig. 2)

We were born in to this world

E to feel the joy of all our pain.

w/Rhy. Fills 8 & 9

Rhy. Fill 6

P.M. *sl.* $\frac{1}{4}$

2 0 5 6 7 3

sl.

Rhy. Fill 7

$\frac{1}{4}$

2 3 3 4 0 4 0 3

Rhy. Fill 8

Gtr. II (Gtr. II out)

Gtr. I *P.M.* *sl.* *P.M.* *P.M.* $\frac{1}{4}$

*P.M.-----4 *P.M.-----4 *sl.*

7 8 9 7 8 9 8 (8) (8) (8) (8) 2 2 2 2 3

5 6 7 5 6 7 7 (7) (7) 0 0 0 0 0

*Refers to both gtrs. *Refers to Gtr. I only.

Rhy. Fill 9 (Gtr. III)

let ring-----4

4 5 3 5

Interlude
 *E \flat /E
 Rhy. Fig. 6 (Gtr. III)

*Bass plays E pedal next 24 bars.

w/Rhy. Fill 2 (Gtr. I)(6½ times)
 Gtr. II

(Gtr. III)

Substitute Rhy. Fill 10 (Gtr. I only)

E♭/E

(12) 12 8 P sl
9 (10) (9)

(end Rhy. Fig. 6)
let ring

w/Rhy. Fig. 6 (Gtr. III)
(resume Rhy. Fig. 2)
sya-

(Gtr. II)

H P sl H P sl P H P sl H P sl sl loco
3 3 3 3 6 1
21 19 21 19 18 19 (19) 15 18 15 18 13 15 (15) (15) sl (9)

F/E

slight vib.

A.H.
(15ma)

Full

rake Full

sl slight vib. H P

10 (10) 15 13 13 (13) (13) 13 15 13 12 15

*Rhy. Fill 10

2
0

*Two gtrs. arr. for one.

E5^{II}

Gtr. I P.M.

Gtr. II P.M.

pick slide steady gliss.

⑥ open E

P.M.

pick scrape pick slide

let ring

sl.

sl.

sl.

sl.

3fr. G open E (Gtr. I out)

P.M.-4 sweep pick-4

10 12 11 11 13 12 12 14 14 13 13 17 15 10 17 19 21

sl sl

(Gtr. III out)

(5) 4 3 2 2 1 8 7 6 5 4 3 2 1
6 5 4 3 3 2 9 8 7 6 5 4 3 2
5 4 3 2 2 1 8 7 6 5 4 3 2 1

N.C.
Riff A (Gtr. II)

H H T P P H T P P H T P P H T P P H

H H T P P H T P P H T P P H T P P H

8 9 7 10 14 10 7 9 14 9 8 8 9 7 10 14 10 7 9 14 9 8 (8) (9) 9

(end Riff A)

5

H T P P H H T P P H T P P H T P T P P T P P

H T P P H H T P P H T P P T P T P P T P P

7 10 14 10 7 10 7 11 14 11 7 10 14 10 7 9 14 9 14 9 8 14 9 8 (8)

E5¹¹

*Gtr. I heavy P.M.

w/Riff A 4

*w/Harmonizer

H H H P P H P P H

H H H P P H P P H

9 10 9 12 14 12 9 10 13 10 9 9 10

*Steve's Harmonizer is programmed to create two harmonies, one a whole step below and one a fourth above. To play harmonies on gtrs., play Riff A 2 frets lower than written (1st gtr.) and 5 frets higher than written (2nd gtr.).

*Two gtrs. arr. for one

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style with eighth and quarter notes. Above the staff, there are rhythmic markings: 'H' for half note, 'P' for quarter note, and a wavy line for a sixteenth-note triplet. The second system also consists of a single staff with a treble clef and a key signature of three sharps. The melody continues, with similar rhythmic markings. Below the staff, there are fingerings: '9 12 14 12 9' and '10 13 10 9'. The score is a single-page manuscript with a decorative border at the top.

H P P H H P P
 H P P H H P P
 H P P H P P H P P H

10 13 10 9 10 13 10 9 (9)

9 10 9 12 14 12 9 10 13 10 9 9 10

*w/Harmonizer
 *Set as before

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. Above the staff, there are rhythmic markings: 'H' for half note, 'P' for quarter note, and 'sl.' for slurred. The second system also consists of a single staff with a treble clef and a key signature of three sharps. The melody continues with similar rhythmic patterns. Above the staff, there are rhythmic markings: 'H' for half note, 'P' for quarter note, and 'sl.' for slurred. The score is written in a clear, legible font, and the paper shows signs of age.

D5 C#5 C5 C#5 D5 w/Rhy. Fig. 5 (1st 4 bars only) C#5 C5 C#5

D5 C#5 C5 C#5 D5 C#5 B5 C5 C#5 D5 C#5 C5 1/2 D#5

D5 C#5 C5 Full C#5 D5 w/Rhy. Fig. 5 C5 C#5 D5 C#5 C5 C#5

D5 C#5 C5 C#5 D5 C#5 B5 C5 C#5 D5 C#5 C5 D#5

D5 C#5 C5 C#5 D5 sl. C5 C#5 D5 C#5 C5 C#5

D.S. al Coda
③ 3fr. G

8va----- You got - ta (Gtr. II out)

19 19 19 19 19 19 19 19 19 19
18 18 18 18 18 18 18 18 18 18

Coda (w/last bar of Rhy. Fig. 1) w/Rhy. Fig. 2 (4 times) *w/Rhy. Fig. 2
A5 w/orchestral effects w/orchestral effects & recitation (see
N.C. E5 (approx. 3 minutes) below)

— in - to eu - pho - ri - a.

*Rhy. Fig. 2 continues for approx. 22 seconds, after which Gtr. I is out.

Recitation:

The falling will be gentle and soothing but the awakening will be as riveting as an explosion. Eyes open to total darkness, body floating in encompassing tranquility. And then the voice came. Hear this voice and know that it will be with you always. Phantoms of opulent auras emblazoned in a repulsively lush turmoil of incomprehensible vastness dance in a sea of timeless infinity. Is this the voice of my God? This is the voice of liberation. Man, you've got to be kidding me. Go forth and rise to life. Rise. You will have the freedom to think and choose as you wish. What do I choose? You choose in the moment. Your life will be shaped around your choices. And the fight is on. Every minute of every day, every action in every way, is every creature's expression to be one with its creator. From a simple prayer to a senseless murder. Where do I find you when I need you? You will search and you will question. Worship me in your joy and curse me in your pain. You will fight, kill and love in my name, but I have no name. Always keep in your thoughts that life is good. But do not fear death. For I am closer to you than your very own breath. And I love you. And I want you to know me. Now beautiful life awaits you. And when I count to three you will awake and you will remember everything I've said. One, two, three.

BASS LINE FOR DOWN DEEP INTO THE PAIN

As Recorded by Vai
(From the album SEX & RELIGION/Relativity Records)

Words and Music by Steve Vai

Moderately $\text{♩} = 100$
N.C.(E5)

N.C.(G5)

Double time ($\text{♩} = 200$)
N.C.(A5)
Bass Fig. 1

* v = slap w/thumb
o = pop w/finger

(end Bass Fig. 1)

1st Verse
(E)
Bass Fig. 2

(Vocal:) So na ive...

Dadd9/E
(end Bass Fig. 2)

Dadd9/E

1/4

5 6 7 5 6 7 7 5 (5) 0 0 x x 0 x 0 x x 3

1/4 E

2

1/4

2

(3) 0 0 0 0 x x 0 x 0 x x 3 (3) 0 0 0 5

Pre-chorus
N.C.
(Bass tacet) 6

I don't need sacrifice...

You got- ta

sl.

6 7 7 7 9 7 7

3 22 3

Chorus
w/Bass Fig. 1 (1st 8 bars only)
N.C.(A5) 8

2nd Verse
w/Bass Fig. 2
(E) 16

Dadd9/E

go down, deep down into the pain...

Time may never...

(5) 0 0 0 0 0 0 0 0 0 0 0 0 5 6 7

E

2

2

(7) 0 0 0 0 0 0 0 0 5 6 7 (7) 0 0 0 0 0 0 0 3

Dadd9/E

5 (5) 0 0 0 0 0 0 0 0 0 0 0 0 5 6 7

E 2

(7) 0 0 0 0 0 0 0 0 0 0 0 0 5 6 7

Pre-chorus
N.C. 4

I am not long for this world...

*Slap left hand against fretboard.

10 11 12 11 10 11
10 11 12 11 10 11

You got - ta

(11) 12 11 10 11 12 11 9 10 11 12 11 10 13 12 11 10 9 8 7 6
(11) 12 11 10 11 12 11 9 10 11 12 11 10 13 12 11 10 9 8 7 6

Chorus
w/Bass Fig. 1
N.C. 16

3rd Verse
w/Bass Fig. 2 (1st 8 bars only)
(E) 8

Dadd9/E

go down, deep down into the pain... Blood is thickest...

(5) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3

1/4 E 2

1/4 2

(3) 0 0 0 0 0 0 0 0 0 0 0 0 3 (3) 0 0 0 0 0 0 0 0 0 0 0 0 3

Dadd9/E

1/4 1/4 2

6 7 8 0 5 4 0 1/4 1/4 2

(3) 0 0 0 0 0 0 0 0 0 0 0 0 3 (3) 0 0 0 0 0 0 0 0 0 0 0 0 3

[illegible]

Interlude
E \flat /E



The image shows the bass line of the song "The Sound of Silence" by Simon & Garfunkel. It is written on a grand staff with a bass clef and a key signature of one flat (B-flat). The melody is in 4/4 time. The notation includes eighth and sixteenth notes, rests, and a triplet. A chord symbol "F/E" is written above the staff. The bass line is marked with "1/4" and "3" (triplet) indicating the rhythm of the notes.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with a 1/4 note rest indicated above the staff. The bottom staff is a single-line bass line with whole notes and rests, including a triplet of three eighth notes marked with a '3' and a '1/4' note value. The lyrics 'The Rose Tree' are written below the bottom staff.

N.C.
(Bass tacet)

N.C.

16

sl.

Full

sl.

Full

sl.

15 16 15 16 15

sl.

Full

20 (20) (20)

16 15 14 13 12 16 15 14 13 12 16 15 14 13 12

sl.

sl.

12 14 14 14 14 13 12

sl.

17 16 15 15 16 18 18 18 18 17 18 19 20 20 19 18 (18)

sl.

20 19 18 17

20 19 18 17

You got-ta

*Rapidly rake across strings
w/all four fingers of R.H.

Chorus
w/Bass Fig. 1
N.C.(A5)

16

(E)

*Repeat ad lib. w/orchestral effects & recitation (approx. 3 minutes)

1/4

go down, deep down into the pain...

1/4

(9)

*Approx. 30 sec.; Bass continues ad lib for approx. 60 sec.



TRANSCENDING TIME

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the fantasy jams of 60

Guitarists (and musicians in general) have a whole world of lists that they live by. Part of this is due to the fact that success in the music business is rated by lists—the *Billboard* Hot 100, the Top 40, MTV's Top 20. You name it, the music industry already has a list for it. The one thing that is missing in music, however, is the list that gives us the equivalent of an All-Star game or a Dream Team. Professional sports leagues annually provide fantasy-crazed fans with an opportunity to see the best and most popular players together in one place, but we don't get to do that in the music business. Outside of the occasional benefit show or awards ceremony, there is no way to bring the best or the most popular musicians together to perform as a unit. This is, of course, a serious lapse on the part of the recording industry and artist management. No All-Star game, no Dream Team, no nothing. What a shame.

To compensate for this lack of organized fantasy-gratification, a lot of musicians come up with their own lists of who they would like to see play together; it is their version of an All-Star Dream Band. The reasoning here is that since the music business doesn't do it for you, you might as well spend some time doing it for yourself. It's simple, neat, doesn't require any physical exertion, and can be done in the privacy of your own home. And since it's hard to

guitar greats

RICHIE SAMBORA *Bon Jovi*

lead gtr: Eric Clapton
rhy gtr: Jimmy Page
lead v: Stevie Wonder
back v: Delaney Bramlett,
Aretha Franklin
b: Tony Levin
d: Tico Torres
perc: Geraldo
piano: Art Tatum
keys: Steve Winwood
sax: David Sanborn

JASON BIELER *Saigon Kick*

lead gtr: Jimi
rhy gtr: Prince
lead v: Prince
back v: Prince
b: Sting
d: Omar Hakim
perc: Tito Puente
piano: Kenny Kirkland
sax: Branford Marsalis

LITA FORD

lead gtr: Me
rhy gtr: Nancy Wilson
lead v: Tina Turner
back v: The girls on Dark
Side of the Moon
b: Tina Weymouth
d: Sheila E.
keys: Holly Knight
sax: Clarence Clemons
horns: Uptown Horns

GEORGE LYNCH

lead gtr: Allan Holdsworth
rhy gtr: Eric Johnson
lead v: Rob Halford
back v: King's X
b: Jaco Pastorius
d: Simon Phillips
perc: Sheila E.
piano: Chick Corea
keys: Steve Porcaro
sax: Charlie Parker
harp: Magic Dick

DANIEL D. MURPHY *Soul Asylum*

lead gtr: Gary Louris
rhy gtr: Craig Johnson
lead v: Dan Murphy
b: Marc Perlman
d: Dave Pirner
perc: Steve Jordan
piano: Bruce Hornsby
keys: Keith Emerson
sax: Dave Pirner
harp: Lame Harpo

WARREN DeMARTINI *Ratt*

lead gtr: Jimi Hendrix
rhy gtr: Dan Hartman
lead v: James Brown
back v: Aretha, Tina Whitney
b: Tony Levin
d: Bobby Blotzer
perc: Sheila E., Jody Linscott
piano: John Nav
keys: Sly Stone
sax: Maceo Parker, Fred Wesley
harp: Magic Dick

GARY LEE CONNER *Screaming Trees*

lead gtr: Jimi Hendrix
lead v: Arthur Lee
b: Van Conner
d: Keith Moon
keys: Ray Manzarek

NUNO BETTENCOURT *Extreme*

lead gtr: Brian May
rhy gtr: Pat Travers
lead v: Gary Cherone
back v: Pat Badger Choir
b: Pat Badger
d: Paul "I Need My Oxygen" Geary
perc: Me
piano: Eddie Jobson
keys: Tony Banks
horns: Li'l Jack Horn

stop fantasizing once you start, many musicians also dream about what it would be like to have that once-in-a-lifetime opportunity to play with the musical greats that inspired them or influenced them. What it all boils down to is that dream bands are those bands that some guitarists would give their left lung or first-born child to see.

We've asked a lot of guitarists over the years what their idea of a perfect band would be. It didn't matter whether the players were currently active or retired, alive or deceased. In fantasies, anything goes. The guitarists surveyed here took one of two different approaches: some gave us the band of musicians that they would most like to see play together; others gave us the band that they would most like to play with or be a part of. (Among the positions cited are lead and rhythm guitars, lead and backing vocals, bass, drums, percussion, piano and keyboards, in addition to horns, harp, etc.)

Not surprisingly, there are a lot of famous dead guys on these lists; most notable among them are Jimi Hendrix and John Bonham. Interestingly, Hendrix died before several of the guitarists surveyed here were even born. That doesn't seem to matter much—Hendrix' extraordinary influence apparently hasn't diminished over time. There most likely will be kids born 20 years from now who still will wish they could have jammed with Jimi.

Yet, not all great musicians are dead. Those in the still-breathing category who are quite popular through the following lists include keyboard players Keith Emerson and Bruce Hornsby, while Terry Bozzio shows up as one of the most popular living drummers around. Members of The Rolling Stones and Led Zeppelin—alive or dead (and sometimes it's hard to tell)—appear regularly. A few other bands contribute some key players to these lists: the original Alice Cooper group (of *Killer* and *School's Out* fame), Rush, Thin Lizzy, and Black Sabbath. It's refreshing to see some of these seminal bands making the grade because obviously some people and their influence just never go out of style.

And now to the lists. Read on, and feel free to create your own list. Everyone else does it. There are no rules, no age restrictions, and no prizes will be awarded, so do it today. Hey, with the right amount of skill, talent, hard work, and luck, you might end up getting to play with your own Dream Band.

—HP Newquist

BILLY SHEEHAN

Mr. Big

lead gtr: Jimi Hendrix
rhy gtr: Brian Jones
lead v: Bon Scott
back v: Alexander Haig
d: Neal Smith
piano: Leon Russell
keys: Tomita
sax: Sonny Rollins
harp: Paul Butterfield

CHRISS OLIVA

Savatage

lead gtr: Randy Rhoads
rhy gtr: Alex Lifeson
lead v: Robert Plant
b: Geddy Lee
d: John Bonham
piano: Paul McCartney
keys: Don Airey
sax: Kenny G.

STEVE HARRIS

Iron Maiden

lead gtr: Trevor Rabin
lead v: Geoff Tate
back v: John Sloman
b: Chris Squire
d: Nicko McBrain
keys: Keith Emerson

TOM KEIFER

Cinderella

lead gtr: Johnny Winter
rhy gtr: Keith Richards
lead v: Paul Rodgers
back v: Tina Turner, Jani
b: John Paul Jones
d: John Bonham
perc: Paulina DeCosta
piano: Nicky Hopkins
keys: Ian Stewart
sax: Bobby Keys
harp: Mick Jagger

JAMES HETFIELD

Metallica

lead gtr: Jimmy Page
rhy gtr: Tony Iommi
lead v: Glenn Danzig
back v: Elvis
b: Geezer Butler
d: Bonzo
perc: Richard Lieber
piano: Tom Waits
keys: Jon Lord
harp: Steven Tyler

ROWAN ROBERTSON

Dio

lead gtr: Eric Johnson
rhy gtr: Zakk Wylde
lead v: Ronnie James Dio
back v: David Coverdale, Paul Rodgers, Chevy Chase
b: Stu Hamm
d: Rod Morgenstein
perc: Omar Hakim
piano: Bruce Hornsby, Jules Holland
keys: Jens Johansson
sax: Dave Sanborn
harp: Junior Wells

VIVIAN CAMPBELL

Def Leppard

gtr: VC
lead v: VC
b: Pino Palladino
d: Terry Bozzio
keys: P.J. Smith

JASON BECKER

lead gtr: Jeff Beck, David Gilmour, Mike Varney
rhy gtr: Dave Mustaine
lead v: David Lee Roth or Richie Kotzen
b: Matt Bissonette
d: Gregg Bissonette
piano: Brent Tuggle
harp: Norton Buffalo



ERIC GALES

gtr: EG, Stevie Ray Vaughan
lead v: Steve Winwood
b: Geddy Lee, Jaco, John Pattitucci
d: Tommy Aldridge, Billy Cobham
keys: Steve Winwood, George Duke

JOE SATRIANI

lead gtr: Keith Richards
rhy gtr: Ron Wood
lead v: Mick Jagger
back v: Bernard Fowler
and Lisa Fisher
b: Bill Wyman
d: Charlie Watts
perc: Jeff Campitelli
and John Cuniberti
piano: Chuck Leavell
keys: Phil Ashley
horns: Bobby Keys
and the Uptown Horns
harp: Joe Satriani

MARTY FRIEDMAN
Megadeth

lead gtr: Uli Jon Roth
rhy gtr: Johnny Ramone
lead v: Rob Halford
back v: Paul Stanley & Gene Simmons
b: Dave Ellefson
d: Dean Castranova

ROB CANNAVINO
Overkill

gtr: RC, Jimi Hendrix,
Stevie Ray Vaughan,
Ace Frehley
lead v: Paul Rodgers
b: Gene Simmons
d: John Bonham

MIKE CAMPBELL
Tom Petty & the Heartbreakers

gtr: MC, Keith Richards
lead v: Van Morrison
b: Paul McCartney
d: Charlie Watts
keys: Benmont Tench

REEVES GABRELS
Tin Machine

gtr: RG
lead v: David Bowie, Daryl Hall
b: Jack Bruce
d: Terry Bozzio
keys: Eddie Harsh (Black Crowes sideman)
sax: John Coltrane
trumpet: Miles Davis
arrangements: Gil Evans

HENRY KAISER

lead gtr: Jerry Garcia
rhy gtr: Bob Weir
lead v: Billie Holiday
back v: Otis Redding
b: Phil Lesh
d: Baby Dodds
piano: Cecil Taylor
keys: Larry Young
sax: Albert Ayler
horns: Stax horn section

RICK HUNOLT
Exodus

lead gtr: Randy Rhoads and
Stevie Ray Vaughan
rhy gtr: James Hetfield
lead v: Bon Scott
b: Jaco Pastorius
d: Terry Bozzio
piano: Prince
keys: Jan Hammer
sax: Dave Sanborn and John Coltrane
harp: Don Christopher

KLAUS EICHSTADT
Ugly Kid Joe

gtr: KE, Eddie Van Halen, Randy Rhoads
lead v: Bon Scott
b: Duff McKagan
d: Stephen Perkins

BILLY BURNETTE
Fleetwood Mac

gtr: Reggie Young
lead v: Aretha Franklin, BB
b: James Jamerson
d: Charlie Watts
keys: Stevie Wonder
sax: Jim Horn
horns: Memphis Horns

STEVE VAI

lead gtr: Oh, I guess I'd do it
rhy gtr: PLEASE!!
lead v: Devin Townsend
back v: Everybody in the band
b: T.M. Stevens
d: Terry Bozzio or Chris Frazier
perc: Ed Mann
piano: Dave Rosenthal
horns: Tower of Power
harp: Yuk

MERRITT GANT
Overkill

gtr: MG, Steve Vai
lead v: Freddie Mercury
b: Stu Hamm
d: Terry Bozzio

DOUG BOYLE
Robert Plant

gtr: DB, Keith Richards
lead v: Robert Hart (U.K. solo artist)
b: Anthony Jackson
d: Steve Jordan
keys: Joe Zawinul
sax: Wayne Shorter, Michael Brecker
harp: Mark Ford

RICHIE KOTZEN

lead gtr: Eddie Van Halen
rhy gtr: John Lennon
lead v: Steven Tyler
b: Paul McCartney
d: Phil Collins
piano: Elton John
sax: Dave Sanborn

JAMES SANGUINETTI

Mordred

gtr: JS, Scott Gorham
lead v: Tim Curry (Rocky Horror
Picture Show)
b: Bootsy Collins
d: Stuart Copeland
keys: Elton John

BLUES SARACENO

gtr: BS
lead v: Paul Rodgers
b: John Paul Jones
d: John Bonham

RICH ROBINSON

Black Crowes

gtr: RR, Billy Zoom (X)
lead v: Keith Richards
b: Steve Jordan
d: D.J. Bonebrake (X)

FRANK HANNON

Tesla

gtr: Jimi Hendrix, FH
lead v: Steven Tyler, Bon Scott
back v: Janis Joplin
b: Geddy Lee
d: John Bonham
keys: Doug Johnson (Loverboy)

ERIC PETERSON

Testament

gtr: EP
lead v: Sammy Hagar
b: Cliff Burton
d: Dave Lombardo

LEMMY

Motorhead

lead gtr: Jeff Beck, Dave Edmunds,
Angus Young, Slash
rhy gtr: John Lennon
lead v: Bon Scott
back v: John Lennon, Paul McCartney,
George Harrison
b: Me and Paul McCartney
d: Ringo Starr
perc: Sheila E.
piano: Johnny Johnson
keys: Matthew Fisher
harp: Brian Jones
sax/horns: King Curtis, Clarence Clemons

JIM MARTIN

Faith No More

gtr: JM, Michael Schenker
lead v: Janis Joplin
b: John Paul Jones
d: John Bonham
keys: Rick Wakeman
harp: Sonny Terry
banjo: Earl Scruggs

STUART HAMM

gtr: Eric Johnson
lead v: Donald Fagen
b: Stanley Clarke, SH
d: Steve Smith
keys: Donald Fagen
trumpet: Miles Davis

EDDIE JACKSON

Queensryche

gtr: Glen Buxton & Michael Bruce (Alice Cooper)
lead v: Brad Delp
b: EJ, Dennis Dunaway
d: Tommy Aldridge, Terry Bozzio
keys: Brad Maddox (Queensryche soundman)
orchestra: London Philharmonic w/Michael Kamen conducting

JOHN McVIE

Fleetwood Mac

gtr: Peter Green, Eric Clapton
lead v: Paul Rodgers, Joe Cocker, Janis Joplin
b: JM
d: Charlie Watts, Mick Fleetwood
keys: Chris Stainton
sax: Boots Randolph (Nashville studio)

BRUCE KULICK

KISS

lead gtr: BK
rhy gtr: Keith Richards
lead v: Lou Gramm
b: Jimmy Haslip
d: Terry Bozzio
keys: Keith Emerson

VINNIE VINCENT

gtr: VV
lead v: Steve Marriott
b: Jaco Pastorius
d: John Bonham

ALEX SKOLNICK

gtr: AS, Scott Henderson
lead v: Mariah Carey
b: Marcus Miller
d: Neil Peart
keys: Chick Corea
sax: Michael Brecker
trumpet: Miles Davis

MICK JONES

Foreigner

gtr: MJ, Jeff Beck, Steve Cropper
lead v: Steve Winwood, Steve Marriott
b: Duck Dunn
d: Mitch Mitchell
keys: Nicky Hopkins
sax: Junior Walker
horns: Memphis Horns

ERIK TURNER

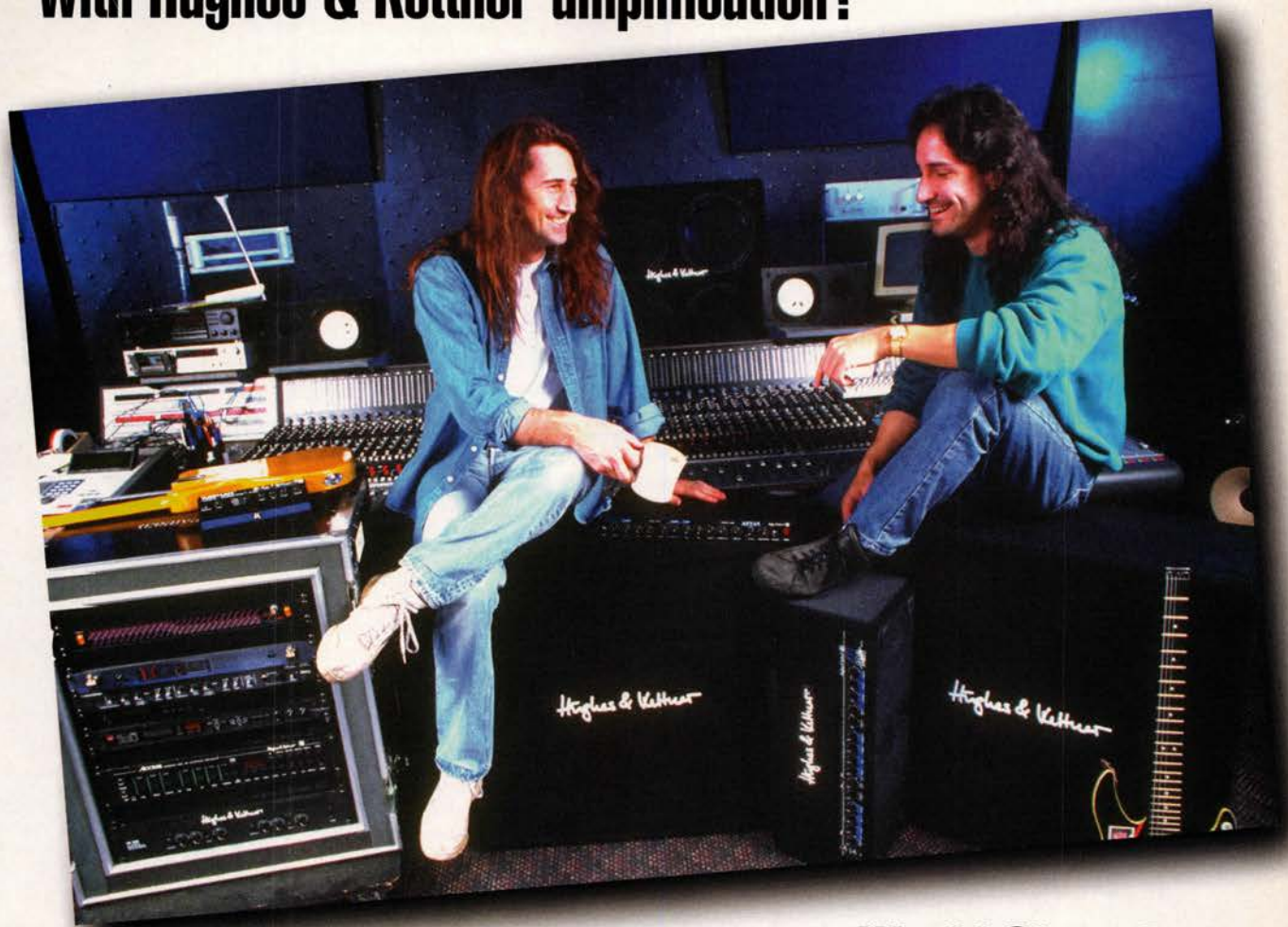
Warrant

lead gtr: Jimi Hendrix
lead v: Paul Rodgers
b: John Paul Jones
d: John Bonham

ALBERT COLLINS

gtr: AC, Jimi Hendrix, Stevie Ray Vaughan
lead v: Jackie Wilson, Janis Joplin
b: Johnny B. Gayden
d: Soko Richardson
keys: Jimmy McGriff

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dream bands

JOEY ALLEN

Warrant

lead & rhy gtr: Me
lead v: Geoff Tate
back v: Mormon Tabernacle Choir
b: Tom Petterson
d: Terry Bozzio
perc: Terry Bozzio
piano: Jim Enger
keys: Beau Hill
sax: Phil Lynott
harp: Juke

JEFF WATSON

Night Ranger, VIP

gtr: JW, Steve Morse, Allan Holdsworth, Brad Gillis
lead v: Sammy Hagar
b: Randy Coven, Bob Daisley
d: Steve Smith, Carmine Appice

STEVE MORSE

gtr: SM, Jeff Beck
lead v: Jon Anderson
b: T.M. Stevens
d: Trilok Gurtu (John McLaughlin)
keys: Jan Hammer
sax: Michael Brecker
pedal steel: Buddy Emmons (Nashville studio)

JIM MANKEY

Concrete Blonde

lead gtr: Jimi Hendrix
rhy gtr: Jeff [Trott] from World Party
lead v: James Dewar and Karl Wallinger
back v: Jeff Lynne
b: John Entwistle
d: Alex Van Halen
piano: Leon Russell

WOODY WEATHERMAN

Corrosion Of Conformity

gtr: WW, Greg Ginn (Black Flag)
lead v: Ozzy Osbourne
b: Geezer Butler
d: John Bonham

TRACII GUNS

L.A. Guns

lead gtr: Brian May
rhy gtr: Jimi Hendrix
lead v: Janis Joplin
back v: Chuck Berry and Robert Johnson
b: Kyle Kyle
d: John Bonham
piano: Elton John
keys: Jon Lord
harp: Bob Dylan

BILLY GOULD

Faith No More

gtr: Jimi Hendrix
lead v: Sade, Robert Johnson
back v: The Catholic Church
Choir of Samoa
b: BG, Danny Bonaduce
(Partridge Family)
d: Karen Carpenter
keys: Ralf Hutter
& Florian Schneider (Kraftwerk)

RICK VITO

Fleetwood Mac

lead gtr: RV
lead v: Freddie King
rhy gtr: Billy Burnette
b: James Jamerson
d: Al Jackson, Jr.
piano: Professor Longhair
sax: Lee Allen (Little Richard),
Gary Brown (New Orleans studio)

DANNY WHITE

Mordred

gtr: DW, Uli Roth, Jimmy Page
lead v: Geoff Tate
b: Louis Johnson
d: Terry Bozzio
keys: Jan Hammer
horns: Tower of Power horns

LARRY MITCHELL

gtr: LM, Eric Johnson, Jimi Hendrix
lead v: David Lee Roth, Sting, Doug Pinnick
b: LM, Doug Wimbish
d: Dennis Chambers (John Scofield band)
misc. instruments & vocals: Prince
horns: Earth, Wind & Fire horns

JENNIFER BATTEN

lead gtr: Beck
lead lead v: Chaka Khan
back v: Ladysmith Black Mambazo
b: Jaco
d: Bozzio
perc: Olutungi's Drums of Passion
piano: Bruce Hornsby
keys: Jan Hammer
harp: Mark Ford
sax/horns: Wayne Shorter, Sanborn,
Eric Dolphy, Bill Evans

ERIC JOHNSON

gtr: EJ, Jimi Hendrix, Pat Metheny
lead v: Stevie Wonder, Siedah Garrett
b: Ron Carter
d: Mitch Mitchell
keys: Steve Barber
sax: Wayne Shorter
violin: Itzhak Perlman

PHIL COLLEN

Def Leppard

lead gtr: Steve Stevens and Brian May
lead v: Don Henley and Steven Tyler
back v: Kate Bush
b: Sting
d: Stewart Copeland

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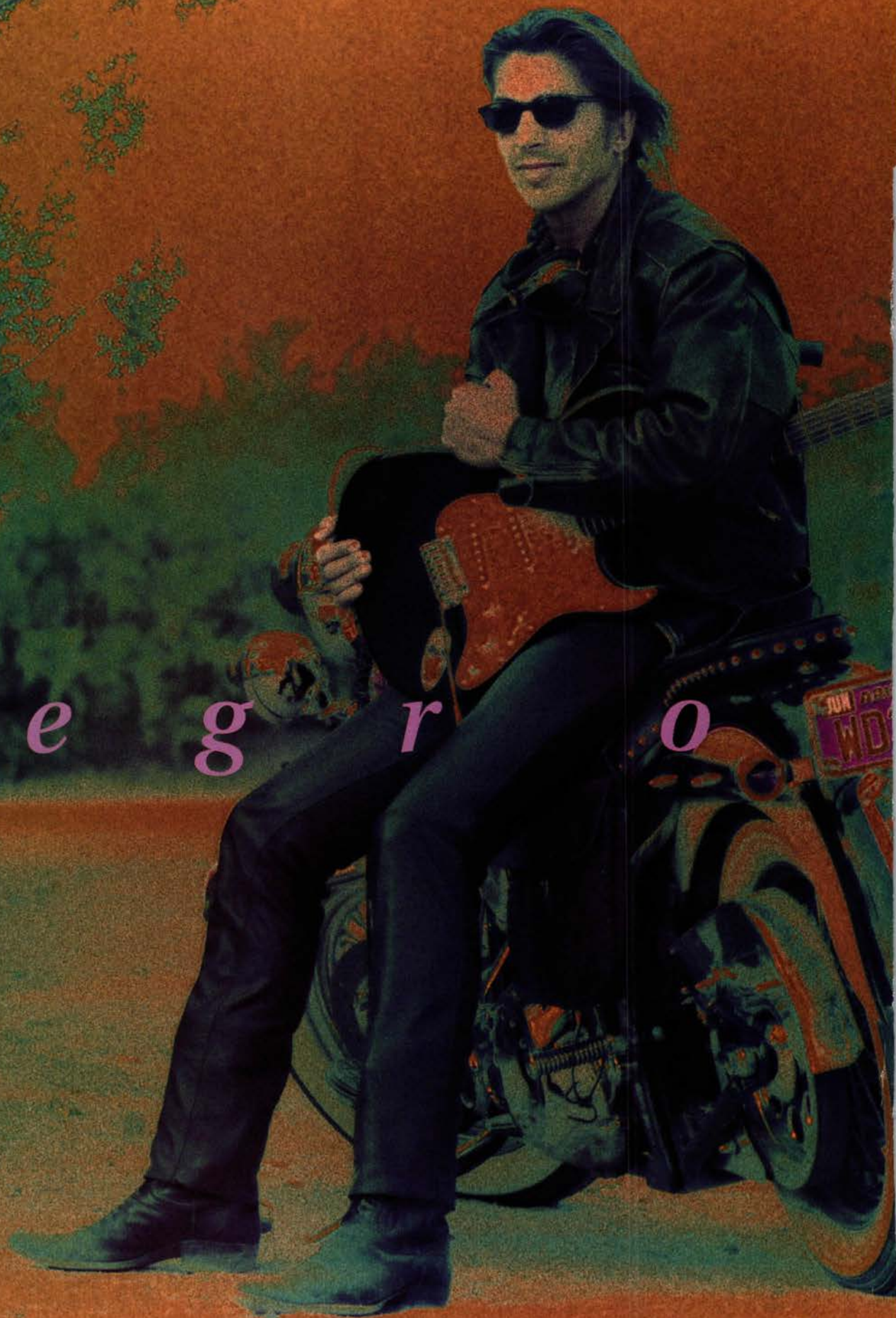
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r e g r o





g e o r g e lynch

o v e d

It is midday under the blinding Arizona sun. Nearly 400 miles from Los Angeles and about a million miles from any place else, two vultures circle far above the high desert while a lizard crawls around in the shade of a greasewood tree. The sounds of the nearest city are too far away to be even faintly heard. There is no traffic, no skyscrapers, no shopping malls. This place could, in fact, be the middle of nowhere. For George Lynch, however, it is the perfect place to sit around and talk about playing the guitar for a living.

George Lynch is in an enviable position. His record company is preparing the release of his first solo album, *Sacred Groove*, and they want him to deliver a new Lynch Mob album in the next few months. Of all the guitarists to emerge from the post-Van Halen southern California rock wars, Lynch is the only one who still has a regular gig. His name recognition among guitar fans is on a level with that of Satriani and Vai, and he's been recording albums longer than either of them.

by HP Newquist

george lynch

But amidst all this desert serenity, Lynch is a blur of activity that is rife with contradictions. He's building his own studio on the outskirts of Phoenix but he's also rebuilding the disassembled lineup of the Lynch Mob from the ground up. His new CD has been finished for months but has been delayed longer than he'd like. He assembled a stellar cast of vocalists for the solo project but a planned reunion with former partner Don Dokken failed to materialize. The record was to feature a photograph of a mural in New York; the mural was painted over the day before the photographer got there, so the cover art isn't finished. His former bandmates in Dokken are planning on regrouping in order to recapture past glories, but moving forward is the only direction George seems interested in.

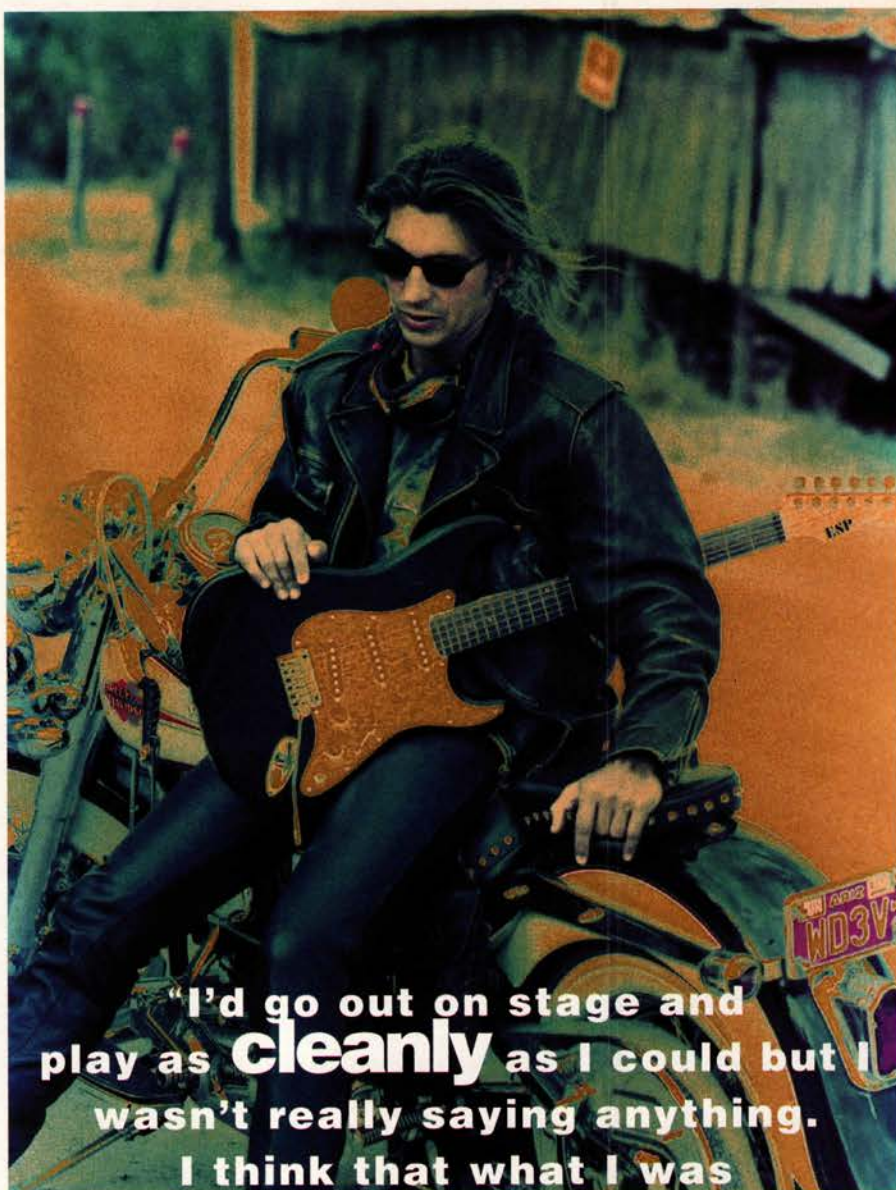
Clearly, Lynch is a busy man with a lot of work and goals ahead of him and plenty of impressive milestones behind him. Equipped with Sauza tequila, limes, and beer—the perfect tools for discussing the philosophy of guitar in the 1990s—we talked to George Lynch about getting comfortable with his guitar playing and about not looking back.

You seem to be less concerned with speed on this album than you have been in the past. I think your playing is much more fluid and more laidback than anything else you've ever done, even though you're still fast. There's a real sense of you playing with a smirk instead of having your teeth gritted.

I think it's just growing up and a sense of maturity, I guess.

Do you still take lessons?

No. No lessons. I've just gotten to the point in my playing now where I've put everything away as far as trying to be as technically proficient as possible. I think that that's a kind of a dead end now, whereas two years ago I really wanted to be right on the cutting edge and I went through two albums and two tours with Lynch Mob in that frame of mind. I found that it wasn't really doing what I wanted it to do. I'd go out on stage and play as cleanly as I could but I wasn't really saying anything. I think that what I was doing was replacing heart and soul with technique because technique was hot at the time. But I've put that all away. I don't listen to anybody anymore, I don't practice a lot, I don't sit there and grill my scales anymore. I want it to be exciting when I pick up the guitar, and explore areas that I'm not familiar with and create something new. If it's new to you and it's excit-



"I'd go out on stage and play as cleanly as I could but I wasn't really saying anything. I think that what I was doing was replacing heart and soul with technique because technique was hot at the time."

ing to you, then it's going to be new and exciting to listen to and play. If it's some scale you've done 1,500 times to get down just perfect, it's just clinical.

There's obviously a backlash against being too technical, not just from the playing side but also from the use of too much technical equipment like effects and components that can get in the way of making music.

I got rid of my Bradshaw stuff and my whole back line and I've started going through old gear. I got rid of my digital delays and I have an old, gray, tube Echoplex. They're noisy, but fuck noise [laughs]. You get a certain saturation with

those old tube Echoplexes. I'm working with Korg right now on developing some effects. I'm trying to get them to put a lot of programs in there that are very retro, like Tube Screamers, Fuzzface, Phase 90, Maestro Phase Shifter, Electro-Harmonix Big Muff, and stuff like that. I remember playing when I was younger and it was just plugging into an old Fender and an old Marshall with a bunch of pedal effects out in front. The rest was up to you. I just became kind of a slave to technology thinking it would give me an edge, but I think it becomes more of a burden than an edge.

As far as tone and sounds though, you

A full-page photograph of Marty Friedman, a long-haired man with a plaid shirt and jeans, sitting on a green metal staircase. The walls and railings of the staircase are covered with numerous human skulls. He is holding a black electric guitar. The title "Symphony of Destruction" is written in a stylized script across the middle of the image.

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have one of the most recognizable tones of anybody. There's a certain raw crunch that's heavy and dark in your guitar sound, and there are times that I think you're probably more recognizable by your tone than by your style. I think that tone defines you as a guitarist moreso than anyone except maybe Van Halen with his "brown sound." But a lot of people have stolen Eddie's sound, while no one seems to have ever quite copied your sound.

See, I don't even know what that is. I'm not sure what you're talking about because I don't hear it. All I know is that I just play the best I can with what I've got. Well, for instance, I think that people who heard older things like "It's Not Love" or "In My Dreams" knew from that point forward what George Lynch's sound was.

Yeah. *Under Lock and Key* was a good record for me as far as tone went. I completely dominated the producer and told him what I wanted to do, which was very unorthodox. The way I had been recording on my own was on a 4-track, and I had this very weird setup that I'd use that went into this 4-track. There was an Echoplex, an MXR transposer, some effects and this and that; just some strange stuff. And after I gave him his shot I didn't like the sound I was getting so I said, "Listen, we're going to hook this mess of shit up to your million-dollar studio." We did, and it sounded great. He was so embarrassed that it was in there that he insisted I cover it with a blanket and leave it underneath the console. But that was two of the channels on the album and we mixed it in with everything else and it sounded great.

Anything can work; there's no rules. You go into studios and get intimidated by the fucking places because there's a half-million or million dollars worth of gear and you bring in your little, stupid amp that you're so happy with, and the producer and engineer look at that and laugh and say, "Throw that thing away, we're using all this shit and it's going to sound great." Then you plug in and you're not comfortable. That's not what you want.

What did you use for recording *Sacred Groove*?

I used a Bogner 100-watt head, which [Rheinhold] Bogner had just built, and I was fortunate enough to get my hands on it and meet with him, and he was nice enough to let me use it for a couple of weeks. Unfortunately, that was it; I haven't heard from him since. I'd love to get one of those amps, but I don't know if they even exist, if he even made any more. Trying to get a hold of Bogner is impossi-

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ble; he's always traveling somewhere, but he definitely knows his shit and he built a great head. It sounds like a great, old Plexi Marshall cranked up about 10 percent. But there's only one, and he would not sell it. He's modified a couple of my Marshalls, which sound good, so that's as close as I can get at this point.

Did you use ESP guitars on the album or are you still noodling around with the Paul Reed Smith guitar?

The PRS was a little too sweet for this album so I stuck with the ESPs.

Are you happy with the guitar sound you got on this album?

You never get the tone you want. It's a combination of the studio, the engineer and producer, your gear, and your state of mind at the moment. I was happy with it at the time. The fact that I finished the record 11 months ago, that 11 months have transpired since I've been done with it, makes it hard to stay excited after the fact. I'd have loved to see it come out right away. I listen to it now and I think that there are so many things I would've changed. But there are a few things I'm really proud of, like "The Beast."

That's a very different piece for you. It has sitars, a kind of funk bass, and a lot of "Revolution Number 9"-type experimentation.

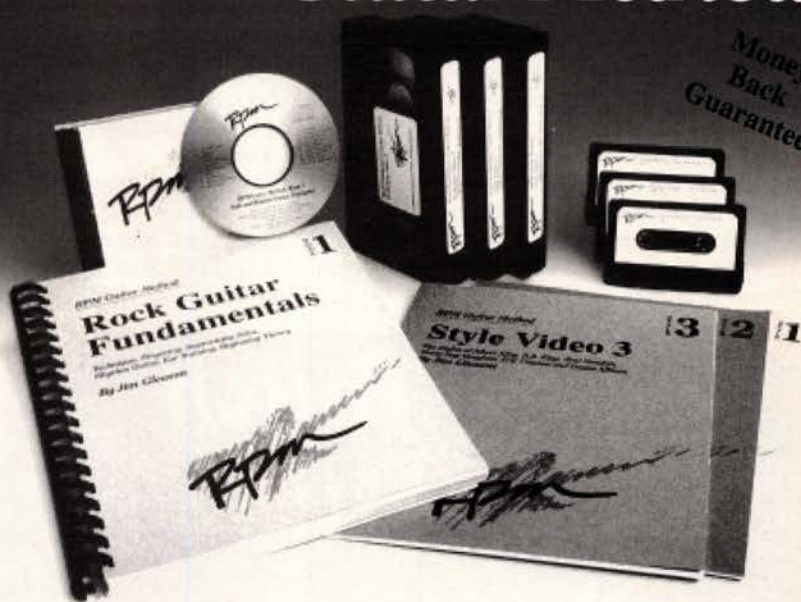
I was really affected by the people I played with on that track, especially the singer, Mandy Lion. I originally wanted Rob Halford for that track. Rob's my hero, in a musical sense. I see him in town but I've never gotten a chance to talk to him. I've listened to his music since I was a kid and my dream would be to do some piece of work involving him, whether having him sing on it or writing a song for him or playing on a record with him. He's my favorite singer of all time. I think he can do it all, whether it's a ballad or something hard. He transcends all fads or anything that's happening at the moment and I think he's a really great singer. But after two weeks of trying to get a hold of him, his secretary let me know that Rob declined the offer but really appreciated it. I was definitely disappointed that he declined. Phil Anselmo from Pantera was my next choice but he was in the middle of a tour and his schedule didn't jibe with ours. Then I wanted Udo [Dirkschneider] from Accept; he was my third choice but he was starting a record with the reformed Accept in Holland.

Then I decided on Mandy. So Mandy came in, I gave him a cassette, he went home for a few days, came back, and blew through the track. I fell in love with it. I loved watching him do it. There should be a video just of him putting down vocals.

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George Lynch

This guy lives the part of the Beast; it's not an act. He's hilarious; he's the sweetest guy, never uses profanity, but he's scary. He goes everywhere with at least \$30,000 worth of leather and every accoutrement you can think of, with the pain things and the clitty clippers [laughs]. He's very talented and does very good stuff, but I don't know if I see a whole album of that for what I want. His own solo stuff is very impressive.

There are some real surprises in your songs. For instance, you have a Spanish-influenced, Al DiMeola-type feel on a couple of songs like "I Will Remember" and—

"Tierra Del Fuego," right? That was the one that was originally called "Psycho

Industrial Bongo Madness." It was supposed to show up on the last Lynch Mob album, where I created a snare drum track by sampling a racquetball pumped up with gas and recorded it in a racquetball court. The track was actually more interesting if you knew the history of it, but if you just listened to it offhandedly you'd go, "Hmmm, strange drum sound." It really needed an explanation to go with it, so the song never came together for the Lynch Mob album.

Plus, it's weird when you get into a situation where you have a large record company, a big budget, and a band, and a big-name producer. The things that are the most interesting and artistic, I think,

and the things that have the most potential—the things that kind of break from the norm—are the things that get left by the wayside immediately, without any second thought. The things that you would consider part of the normal rock'n'roll format are completely acceptable. That's the fast track, and that's what they go for. A band like us, in the course of an album we'll write 15 songs and two thirds of those will end up on the record. But the one third that are the most adventurous you end up losing right away. I think it should be the opposite. I also think it's a matter of picking a producer who is adventurous.

Is that how you ended up with John Cuniberti?

That's one of the reasons I picked John. John's done a lot of really strange things, weird things—besides his main gig with Satriani—with people like the Dead Kennedys and others. Really bizarre stuff, like with bands where he does a record in four days and it's completely done. He kind of approached my record as his answer to a Satriani record though, as opposed to me stretching out a bit. Granted, when you try to experiment and stretch a bit, that is time-consuming and that costs money so there's that consideration. I don't have the luxury of sitting in the studio and investigating possibilities and elaborating on themes. I pretty much have to have it all done in pre-production and go in and lay it down. But John definitely is not your typical rock'n'roll producer and he really got into the stuff that was a little more bent. There's a few things of that sort that didn't even make it onto the record. One song was called "Uncle Jim's Pajama Party." But the record company heard it and said "Forget it. It's not up to our standards." I played it for the Japanese press, and they said, "We like Uncle Jim. Make sure he's on your record." [Laughs] Uncle Jim is this guy that just travels around the world. I don't know how he makes his money.

But anyhow, when you record 12 or 13 songs, a couple of them don't make it. That's why you record 12 or 13 in the first place, because things don't always work out the way you expect them to.

How did things work out with Daryl Gable, the winner of the GUITAR magazine contest? Tell me how that went.

Well, we had this contest in *GUITAR for the Practicing Musician* [inviting] guitarists to submit a tape and the one that I considered—and the editors considered—the best tape would win a slot on [my] record. The problem with that is that a person can make a tape in one day or a

Continued on page 150

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Peter

pet

DiStefano of Porno For Pyros

sounds

Peter DiStefano's epiphany came when he saw *The Song Remains the Same* at the age of 12. Back then its impact was as much Jimmy Page's considerable presence as it was his guitar playing, but enough of Page's influence rubbed off on DiStefano that he never appears on stage without a doubleneck guitar and a violin bow. He wields the bow with an authority that could only come from someone who took violin lessons in the fourth grade, and the doubleneck is the perfect axe for someone who must perform music that is as much a soundtrack for a theatre piece as it is alternative rock music. With a playing style that, like Page's, puts the emphasis on emotion over technique, DiStefano is beginning to be recognized as an alternative guitar hero.

It takes an unusual guitarist to compete with the fire-eaters, exotic dancers and clowns that appear on stage with Porno For Pyros, but DiStefano's playing offers enough in the way of musical fireworks to be an attraction all by itself. A lesser guitarist, in a desperate bid for attention, might go for speedy licks and flashy leads but DiStefano has learned that sometimes the best way to compete is not to compete at all.

Influenced by Eddie Van Halen, Randy Rhoads, Ritchie Blackmore, and Michael Schenker, DiStefano didn't start out this way. He immersed himself in technique, learning classical and jazz guitar. Eventually this led him to Joe Diorio, who was teaching at the Guitar Institute in Hollywood. DiStefano asked him to teach him

b y L e e S h e r m a n

how to improvise: "I played 'Johnny B. Goode' and he told me to just put the guitar down and listen to jazz for six months. He said, 'You don't have to come to a school to learn how to play guitar. It's like breathing in and breathing out. If you play eight hours a day and never listen to music, then you are breathing out all the time and you never take anything in.'"

Like many guitarists in the Los Angeles area, DiStefano went through what he calls his "Yngwie Malmsteen phase," where he became obsessed with the athleticism of playing as fast as possible. "I was an Eddie Van Halen fanatic," he says. "Michael Schenker, too, but those things only go so deep."

Heeding the teacher's advice, DiStefano stopped practicing and started listening. He began to see that the lasting value in the music of people like Page and Hendrix came not from their playing but from their songwriting. "Everybody is too caught up in lead guitar when a simple melody is all you really need," he says. "I'd rather be part of a great song with no guitar leads and maybe three chord changes."

Listening to people like David Gilmour convinced DiStefano that he should slow down his playing and concentrate on executing exactly the notes required for each song. You can hear this use of space in the spare-

ness of a song like "Pets" on the Pyros' album. The music sounds like a tightly wound-up ball of string unraveling.

"Gilmour once said that some people get so wrapped up in the guitar that they lose the soul of it," DiStefano notes. "He has such thick, fat, round, long notes. He picks every note so right and with so much emotion. He doesn't practice scales. He just picks up the guitar and plays."

For DiStefano, playing guitar can be a religious experience but not always one that would win the papal seal of approval. "Most religions have a concept of right or wrong or positive or negative. I want to exercise both. That's the truth. If you're playing a diminished scale or a harmonic minor it's wicked, and if you're playing a major scale you can be picking all notes from heaven."

The spiritual undercurrent in the group's music comes from DiStefano's desire to integrate his life with his music, something he believes all the great musicians have done. "There's so many things I believe that I don't have proof of so I don't talk about them much," he explains. "But I really feel like it's a spiritual thing. There's only a few people that get a chance to really do anything with music. Carlos Santana is very spiritual; that's why he's had a long career. Look at the Grateful Dead—Jerry Garcia is a guy who God keeps alive because the world needs him. His music

is a very spiritual experience."

Where some guitar players speak from their egos, DiStefano chooses instead to speak from his soul. For him, music is something that goes much deeper than the technical aspects of guitar playing. "I believe I'm on a mission to explore all of the different emotions. We swing back and forth like a pendulum."

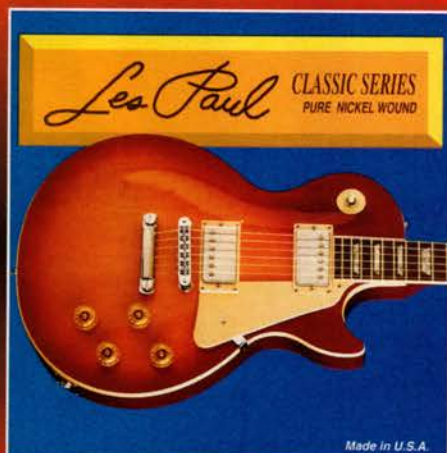
Porno For Pyros' devoted fans appreciate the band's passion for truth. DiStefano's guitar must mirror this passion, supporting the entire spectrum of human emotion. His playing is like surfing. He rides the crest of whatever wave the band is on without making too much of a splash. He sounds more like a Zen master than a former beach bum. "It's like trying to break a brick with your hand," he says. "If you think too much about it, you're probably going to get hurt."

Before joining Porno For Pyros, DiStefano played in Santa Monica surf bands, performing guitar-based instrumentals in front of surfing films. When Bronze Age, a company that makes surfboards and surf clothes, sent Jane's Addiction mainman Perry Farrell (also a surfer) down to Porto Escondido, Mexico on a promotional trip, DiStefano went along. The two roomed together, becoming fast friends. He says meeting Farrell changed his life. "He's the best musician I've ever met. He's very fanatical and very precise. He doesn't settle. If you are weak in any way, he'll let you know. He's pushed me really far."

Farrell already was looking for a way out of Jane's Addiction when he met DiStefano, a fan of the band who was shocked to hear of Farrell's dissatisfaction. An exploratory jam session quickly led to the formation of Porno For Pyros, even before Jane's Addiction became a page in history. The song "Orgasm" emerged intact from the session to appear on the group's first album. What's more, it brought DiStefano back to the reason he had picked up an electric guitar in the first place. "We wrote it right on the spot the first time we came together. I was using a violin bow on an electric guitar with a wah and a delay and that's how I got that snake-in-the-grass sound where it's not galloping with a pick, it's just sustaining and sliding. That was something I saw Jimmy Page do in *The Song Remains the Same*."

Farrell's singular vocal style, a high-pitched wail that keeps Porno For Pyros from sounding much different than Jane's Addiction, meshes well with DiStefano's guitar playing. The two also have found that they are a potent songwriting team. "I support the words," he explains. "I'll put layers of sound underneath that try to reflect what he's saying. When it's my turn to solo, that's my chance to take the lead and make my statement. I try to do what he does through my guitar rather than [with] my voice."

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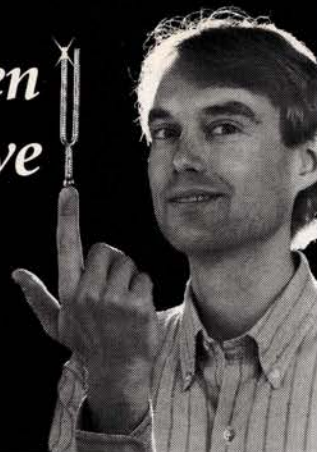
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"They laughed when I said they could have Perfect Pitch ...until I showed them the secret!"



The TRUE STORY by David L. Burge

IT ALL STARTED in ninth grade as a sort of teenage rivalry.

I would practice the piano for five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made her the star performer of our school. It was frustrating.

What does she have that I don't? I would wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire. "You could never be as good as Linda," she taunted. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny musical abilities: how she could name any tone or chord—just by ear; how she could sing any pitch she wanted—from mere memory; and how she could even play songs after only listening to them on the radio!

My heart sank. Her fantastic EAR is the key to her success I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or Bb just by listening? An ear like that would give someone a mastery of the entire musical language!

It bothered me. Did Linda really have Perfect Pitch? I finally got up the nerve and point-blank asked Linda if the rumors were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

Now I couldn't wait to make her eat her words...

My plan was ingeniously simple:

I picked a moment when Linda least suspected it. Then I boldly challenged her to name tones for me—by ear.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain other classmates could not help her. I got everything just right so I could expose Linda's Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene.

With silent apprehension I selected a tone to play. (She'll never guess F#!)

I had barely touched the key.

"F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. *Instantly* she announced the correct pitch.

Frantically, I played more and more tones, here and there on the keyboard, but each time she knew the pitch—without effort. She was SO amazing—she could identify tones as easily as colors!

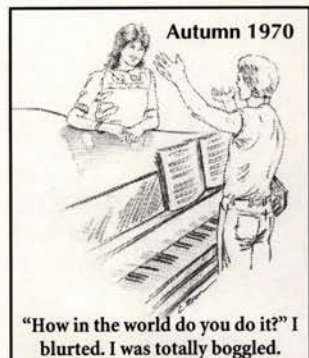
"Sing an Eb," I demanded, determined to mess her up.

Without hesitation she sang the proper pitch. I had her sing more tones (trying hard to make them increasingly difficult), but still she sang each one perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And to my great dismay, that was as much as I could get out of her!

The dazzle of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet from that moment on I knew that Perfect Pitch is real.



I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why doesn't everyone know musical tones by ear?

Then it dawned on me that most musicians can't tell C from C#, or A major from F major—like artists who brush painting after painting without ever knowing green from turquoise. It all seemed so odd and contradictory. I found myself even more mystified than before.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me so I could guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. I simply could not recognize the pitches by ear.

After weeks in vain, I finally gave in. Linda's gift was indeed extraordinary. But for me, it was out of reach.

Then came the realization:

It was like a miracle. A turn of fate. Like finding the lost Holy Grail.

Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound.

They had always been there. But this was the first time I had "let go"—and listened—to discover these subtle differences within the musical tones.

Soon I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a different pitch color sound—sort of like "hearing" red and blue!

The realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces—and identify tones, chords and keys just by ear—by tuning in to these subtle pitch colors within the tones.

It was almost childish—I felt that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

So I told my best friend Ann (a flutist) that she could have Perfect Pitch too. She laughed at me.

"You have to be born with Perfect Pitch," she asserted.

"You don't understand how Perfect Pitch works," I explained. "It's easy!"

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. Soon Ann had also acquired Perfect Pitch! We became instant school celebrities. Students tested us in great amazement. Everyone was awed by our virtuoso ears.

Back then I would not have dreamed I would later explain my discovery to college music professors. When I did, many of them laughed at me at first. You may have guessed it—they told me you had to be born with Perfect Pitch.

But once I revealed the secret to Perfect Pitch—and they heard for themselves—you'd be surprised how fast they'd change their tune!

As I continued with my own music studies, my Perfect Pitch allowed me to progress far faster than I ever thought possible. I even skipped over two required college courses. Perfect Pitch made everything much easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my enjoyment as well. I learned that music is definitely a HEARING art.

And as for Linda?

...Oh yes—well, time found us at the end of our senior year of high school. I was nearly 18, and it was now my final chance to outdo her.

Our local university sponsored a high school music festival each spring. That last year, I scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was mine at last!

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I hope you won't laugh as you picture yourself with various Perfect Pitch skills—like naming tones and chords by ear with laser-like precision! Of course, you might be surprised at how simple—and how very valuable—Perfect Pitch really is!

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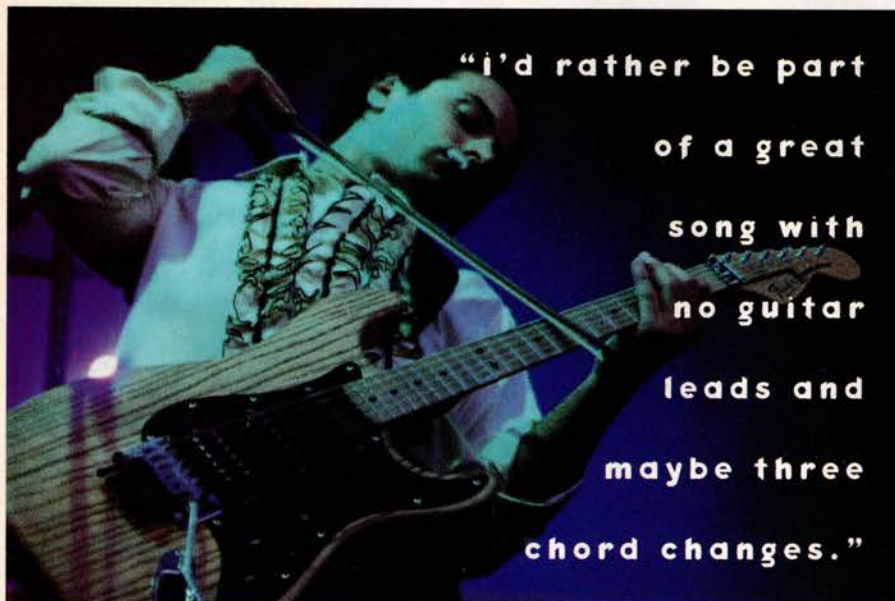
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For the most part, DiStefano plays a supporting role, leaving space for Steven Perkins' tribal drumbeats, Martyn Le Noble's bass, and Farrell's voice (which is an instrument in itself). When the guitarist does step out in front, his playing can be frenzied.

Farrell and DiStefano knew they were on to something. The entire *Porno For Pyros* album came together in just three weeks. Before Warner Brothers even knew the band

had started the album, they delivered the finished masters. The songs sound spontaneous, even unfinished, but they prove to the skeptics that there is life after Jane's Addiction. Perry Farrell isn't going to be giving up on music to become a sideshow barker on the annual Lollapalooza tour. If the audience attending a recent live Pyros show at San Francisco's Warfield Theatre is any indication, the rabid, tribal following that

Farrell built up with Jane's Addiction is still with him. Fans stood transfixed, waiting for an encore even as the houselights came up and the exit music began to play. Eventually, it took an appearance by Farrell himself to get people to leave.

The carnival-like atmosphere of Lollapalooza is present on a smaller scale at every Porno For Pyros live show. As a theatrical spectacle, it goes far beyond Jane's Addiction. Nonetheless, the onus is on them to live up to the memory of Farrell's former group. For DiStefano, a relative newcomer to the rock'n'roll circus, it can be more than a bit overwhelming at times.

"You feel an amazing amount of pressure from people who want you to deliver," he says. "Perry was involved in something so great, and people expect this to be as good. Kids want that power. I draw on everything that has happened in my life to try and give it to them. I try to just open myself up so the spirits can come through."

Whoever is pulling the strings—angels or DiStefano himself—the sound that comes out of his guitar is unique, even among alternative guitarists. The really interesting thing about DiStefano's playing is the way he is able to produce a lot of sound while still staying within the basic framework of a song. The key is his approach to overdubbing. Some of his parts on record are so dense with multiple overdubs that he sometimes finds it difficult to reproduce them live, which is what led to the hiring of "sound additive" man Matt Heid who works off stage with a computer setup, bringing out DiStefano's previously recorded samples. One example is the band's version of "Tonight" from *West Side Story*, which appears on the B-side of the single "Pets."

"In the studio I used a violin bow to get that thick sound," DiStefano explains, "but live he just plays it on the computer because I have to keep the rhythm underneath. I can't do that and play with the bow at the same time." He's being modest. His violin bow technique is actually quite advanced and, at times, almost painful to watch. "On 'Orgasm' I do it myself but it's really difficult," he admits. "It's hard when you are playing with a bow to get to the inside strings because it sticks to the outside ones. You have to use your thumb along with the bow. During the chorus, those are middle notes. In that song I'm using every string. I use my thumb for the middle notes and the bow for the outside."

As in rap music, Porno For Pyros incorporate non-musical samples as sound effects. Unlike the patched-together solos of certain heavy metal guitarists (which hide a lack of technique), DiStefano uses multiple overdubs to come in with an obvious, humorous manner in which one solo part peels off from the other like rubber hitting the pavement. "Like on 'Meija,'" he notes, "there are two guitars

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copying each other, then right in the middle I'll do something totally different at a different speed, and then at a certain point I'll come back to where I was."

Besides layering parts in the studio and relying on sampling to help him reproduce them live, DiStefano uses both acoustic and electric 12-string guitars to achieve a fuller sound. For "Pets" he went with the more traditional acoustic but on "Sadness" he tried something new, using distortion on an electric 12-string. "The high tension strings really buzz when you do that—it makes them sound like they're bright, nasty, and metallic," DiStefano says.

Like Page, DiStefano finds himself playing 12-string parts so often that he uses a double-neck guitar in order to make a quick switch. He recorded the album with an Ibanez but recently changed over to a Gibson. By plucking many strings at the same time, DiStefano achieves a sound that many have mistaken for a piano. He likes when others can't tell how he got a certain sound. On "Blood Rag" his girlfriend's bracelet substitutes for a slide and he also uses the side of his pick to get some unusual sound effects. "There's still so much left to do just with feedback," he explains. "I want to carry on with what Jimi Hendrix and Jimmy Page started."

Technology has its downside. Today any guitarist can just purchase the sounds that were invented by the guitar heroes of the past. But DiStefano decries this lack of creativity. Even when working with the same stock pedals as everyone else, he isn't satisfied with using them the way the manufacturer intended. He experiments extensively with settings and even the placement of his effects pedals. For example, instead of putting his wah before his distortion box as most rock guitarists do, he reverses the order. "I have a heavy metal pedal," he explains. "I turn everything up full blast and I put it in front of the wah. Instead of making a wah sound it just screams—I call it 'raping the wah.'" Going for broke, he combines this with the use of a whammy bar on "Blood Rag." Hendrix would be proud.

Predictions are a dangerous business but the combination of DiStefano's technique, his rejection of exploiting that technique, and his willingness to experiment may one day find him in the upper ranks of rock guitarists, especially if the alternative continues to become the mainstream.

Perry Farrell is such an *outré* figure that any group with him as a frontman is likely to seem nothing more than a backing band. With his unmistakable voice, he could make the *Barney* song sound prurient! But with DiStefano applying his craft to Farrell's musical exploration of the human psyche now, the guitar playing is no longer just a sideshow attraction. ▀

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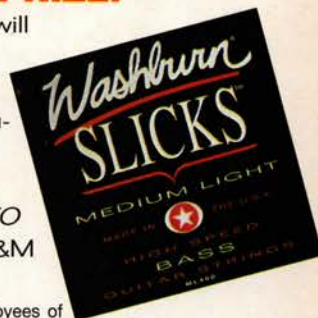
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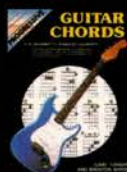
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Continued from page 6

legend" that's primarily living on past laurels. After all, it was albums like *Van Halen*, *Fair Warning* and *1984* which established the VH legend, not *5150*, *OU812*, or *F.U.C.K.*

Todd Collins
Allentown, PA

THE WANNA-BE THEORY

Don't let some skinny kid with glasses and 28,000 Hendrix records intimidate you! I enjoy your articles, transcriptions and columns, unlike several other [readers]. You have a variety that is not so "glamorized" as people say. Sure, they'll complain about your transcriptions to Metallica songs, but I'd really like to see them get up on stage and put on the kick-ass show that Metallica does! Let them complain, because they have no ability but to complain! Let them listen to Hendrix 24 hours a day and just sit there.

I recall a write-in that said something about your "Resume" column being better than other columns. Frankly, I couldn't care about some wanna-be in Los Angeles and the band (which is usually named after him) that he's in. Most of those guitarists are lead players, and since I play rhythm, I find it just another guy bragging about some other lead guitar legend being the influence to their extraordinary talent. Most of the guys in "Resume" look like some already-famous guitarist, which proves my wanna-be theory further. Anthrax made a very good point recently that also helped prove my theory. They said "MTV sells every 13- and 14-year-old kid a 'How To Be A Rebel' package." It's true, most guitarists are emerging from what they see on MTV. The only thing worse than an unskilled guitarist is one that plays covers all the time! I think that the best way to make an impression and let people know what's up with your music is to play your own music, or play someone else's music *your own way*. If everyone played covers there would be nothing left of music but what was. So to every guitarist out there that plays covers or that plays just because MTV says it's cool, put your guitar away and go back to being in the audience! To all of the people that disregard this magazine or think that it "sucks," read between the lines and give credit to the hard working [editors] and reporters that work for all of this just for you to complain about it! As far as I'm concerned, it's worth it!

Clay Gibbs
(of the band *Sliver*)
Lake George, NY

CORRECTIONS

The guitarist cited in Buzz Morison's review of W.A.S.P.'s *The Crimson Idol* in "Tracks"/Aug '93 should have been Bob (not Bruce, his brother) Kulick.

The photograph of *Monster Magnet* on pages 26 & 27 of the September issue should have been credited to Mark Leialoha/*Speed Of Sound*.

steve Stevens

Continued from page 24

are just blues-based kinds of riffs. Even with that it would have been boring for me to just do one guitar sound so I came up with the idea of having one guitar on the left and one on the right, with two distinctly different solo sounds. It almost sounds like two guitar players as well. The one thing I'm not really good at is doing that standard "Give me 16 bars and I'll do a blues solo over it." I find that kind of boring unless you're Albert King, which I'm not. To me, guitar solos are the best opportunity for guitar players—they are your song within a song so I try and come up with some sort of theme.

What's the story behind the flamenco guitar on "The Edge"?

Vince's song is about race car driving; that adrenalin rush. In my mind it clicked to do this bullfighting thing. I think in those visual terms: "The start of a race—what can we do?" The sound of cars revving up is tacky and been done a million times. I thought, "Wow, bullfighting! That's about as dangerous as you can get." So I came up with this idea to do a flamenco thing. That song was cut in two sections—we did the beginning and the end. I said, "Give me 64 bars of blank space in the middle and we'll cut a separate section," much the way you hear about Yes recording "Close to the Edge." We recorded a separate piece and I built on it and brought in keyboard strings. I played a Washburn acoustic with a pick.

You are like B.B. King; you play the leads and don't deal with the rhythm live. You don't need a rhythm player unless you want one.

I would have had a hard time if there was another guitarist on this record, which there isn't. But there is no way I can make what's happening on this record happen live without another guitarist. I thought it would be better to put [rhythm guitarist] Dave Marshall's picture on the album because that's what people are going to see when they see us live. There are two bonus tracks for Japan: the cover tunes "Sedated" [by the Ramones] and "Blondes Have More Fun" by Rod Stewart. I was busy mixing the record, so when we did "Blondes" I had Dave do the solos on it. At this point in my life the ego thing is not what's most important. I'm going to give Dave some of these tunes to play solos on when we go out live. It's a band. If you want to work with people, you work with people. I like playing with another guitar player because I've always had to play with key-

board players. They can sometimes make the mix very cloudy, especially in a live situation. He's a great guitarist and it's fun looking over and seeing another guy playing guitar. I like it. It's heavier.

Were you a Motley Crue fan?

Not until *Dr. Feelgood*. I did like some of *Girls, Girls, Girls*. Billy Duffy [guitarist, The Cult] turned me on to that. I was aware of them but I had never seen them. I actually went out and bought *Dr. Feelgood*. I love the drums on that record. There isn't a Bob Rock [-produced] record that I don't like.

You've got to understand that I purposely avoid Motley Crue-isms in this band. The track closest to anything Motley Crue-like is "Sister of Pain."

How do you feel about the "anti-guitarist," the people who don't care to spend time with the instrument or learn much about music?

The whole idea of punk was to take the control out of other people's hands and put it in your own hands. Where punk fucked up is that the people that didn't get better at what they did didn't last. That's why you have Billy Idol and Siouxsie and the Banshees lasting. XTC came from that whole thing. The Police aren't a punk band but they educated themselves. For me the best way I can take control out of other people's hands is by being as good a musician as I possibly can. The thing they would have more problems with is if it's not done passionately. Who is to say that Miles Davis, who knew all the rules before he broke them, was not a rebellious spirit? I understand where they are coming from because I had a real problem with the L.A. metal scene and that kind of poseur, bull-shit rock band.

I'm talking about guitar ability.

It's just a phase of music. That's exactly what happened when new wave came around and everybody picked up keyboards and all the guitar manufacturers were running scared; they thought guitar wasn't going to come back. It's just a phase. Remember what Tower of Power said: "What's hip today might soon become passe." American audiences especially want to go see people who are good at what they do. You can't get away from it. Everybody is entitled to what they personally like. I like a lot of newer music. But I think for every 50 bands that are out there being signed, three will last. Just like in the L.A. metal scene—who do you have that lasted? Motley Crue? Van Halen? It's as easy for record companies to go up to Seattle now as it was for them to sign the L.A. bands. It's all marketing. If somebody saw me with Doc Martens and a flannel

Continued on page 158

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Repetition

Sometimes you have to repeat yourself to make a point. Sometimes you have to repeat yourself. Sometimes. To make a point.

Repetition is one of the most valuable devices in music. It can be used to give form to otherwise "formless," static pieces. It can be effective in establishing a harmonic axis around which the harmonic structure can turn (as in a pedal ostinato). You can use it to give the listener a reference point/signpost in music that might be more challenging, and in this way create a sense of security for someone who might otherwise stay away from the deep end of the sonic pool. It can likewise be used to generate tension or discomfort because of its very nature as a concept. To quote Persicetti's *Twentieth Century Harmony*: "Of the many techniques used by the composer to extend harmonic fabric, none is more trying than literal repetition. A strong sense of timing and a discriminating taste will determine when reiteration will not hinder musical flow."

So, at the end of the day, how we use repetition (and for how long) is a matter of personal judgment determined by the effect we are trying to achieve. It is also, however, influenced by the genre or sub-genre that we are working within. In jazz, repetition shows up most frequently as a way for an improviser to make a melodic point, to develop a motive with subtle variation such as note choice and rhythmic displacement. In classical music, repetition occurs most often over a longer time frame (as a recurring motif) or as a pedal ostinato part (a repetitive figure around which the harmony and melody changes). In the 20th Century, the role of repetition in "classical" music has changed a bit, with repetitive figures coming to the forefront via modern composers such as Terry Riley, Philip Glass, and Steve Reich.

"But why," you may ask yourself, "should this be of any interest to me, a guitar player?"

(And, demographically speaking, most likely a rock guitar player—or at least interested in rock guitar playing, since you are reading this magazine). Well, let's think about this. At the beginning, rock'n'roll was dismissed as being repetitive and boring, with a limited palette to draw from—at least that's how those on the outside saw it. To those on the inside, it was a whole new, wide-open sonic world. (Oddly enough, these criticisms are not so different from those leveled at rap and hip-hop by many rock musicians...meet the new boss, same as the old boss.) But what it all boils down to is that a simple repeated statement can speak volumes to those who understand and relate to it.

In the beginning there was Chuck Berry (Example 1). This simple lick launched a thousand bands. Just as Keith did. You can move this lick around (with the top note on the high E string corresponding to the root of the chord) or you can just sit on it in a traditional I-IV-V rock/blues progression and wait for the harmony and the tonic chord to come back around to you. You can find this concept at work in the playing of a variety of different Chuck-influenced players from Keith Richards to Johnny Winter to Johnny Thunders, Ted Nugent and Slash.

From here, let us go forward in time to Jerry Cantrell of Alice In Chains and take a look at his playing ala the opening of the tune "Sickman" (Example 2) from *Dirt*. This is a fine example of repetition with some variation on the last beat of every other bar.

Now let's change genres for a moment and look at the work of modern composer Philip Glass. For some reason, I find that the Glass concept of repetitive arpeggio-type lines works really well on guitar. All you guys who worked really hard on your Paul Gilbert arpeggios or Frank Gambale sweep-picking will probably be most comfortable with this stuff. It's a great way

Continued on page 138



HOT BOX



HOT CARDS

Diagram showing the Kawai GB-2 unit connected to a collection of 100 Hot Cards, which are then connected to a Hot Hands guitar.

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- Crowns
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- Lay Down Sally
- Good Times Bad Times
- Misty Mountain Hop
- Communication
- Immigrant Song
- Living Loving Maid
- The Wazoo Song
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- Breakdown
- Black Dog
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- I Feel Fine
- Day Tripper
- Drive My Car
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- Back In The USSR
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- Birthday
- Let It Be
- Runnin' With The Devil
- You Really Got Me
- Somebody Get Me A Doctor
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- Strange Kind Of Woman
- Into The Fire
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- Kill The King
- Death Alley Driver
- Larry
- 8 Beat A
- 8 Beat B
- 8 Beat C
- 8 Beat D
- Disco A
- Disco B
- Disco C
- Disco D
- Disco E
- Disco F
- Disco G
- Disco H
- Disco I
- Disco J
- Disco K
- Disco L
- Disco M
- Disco N
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HOT HANDS

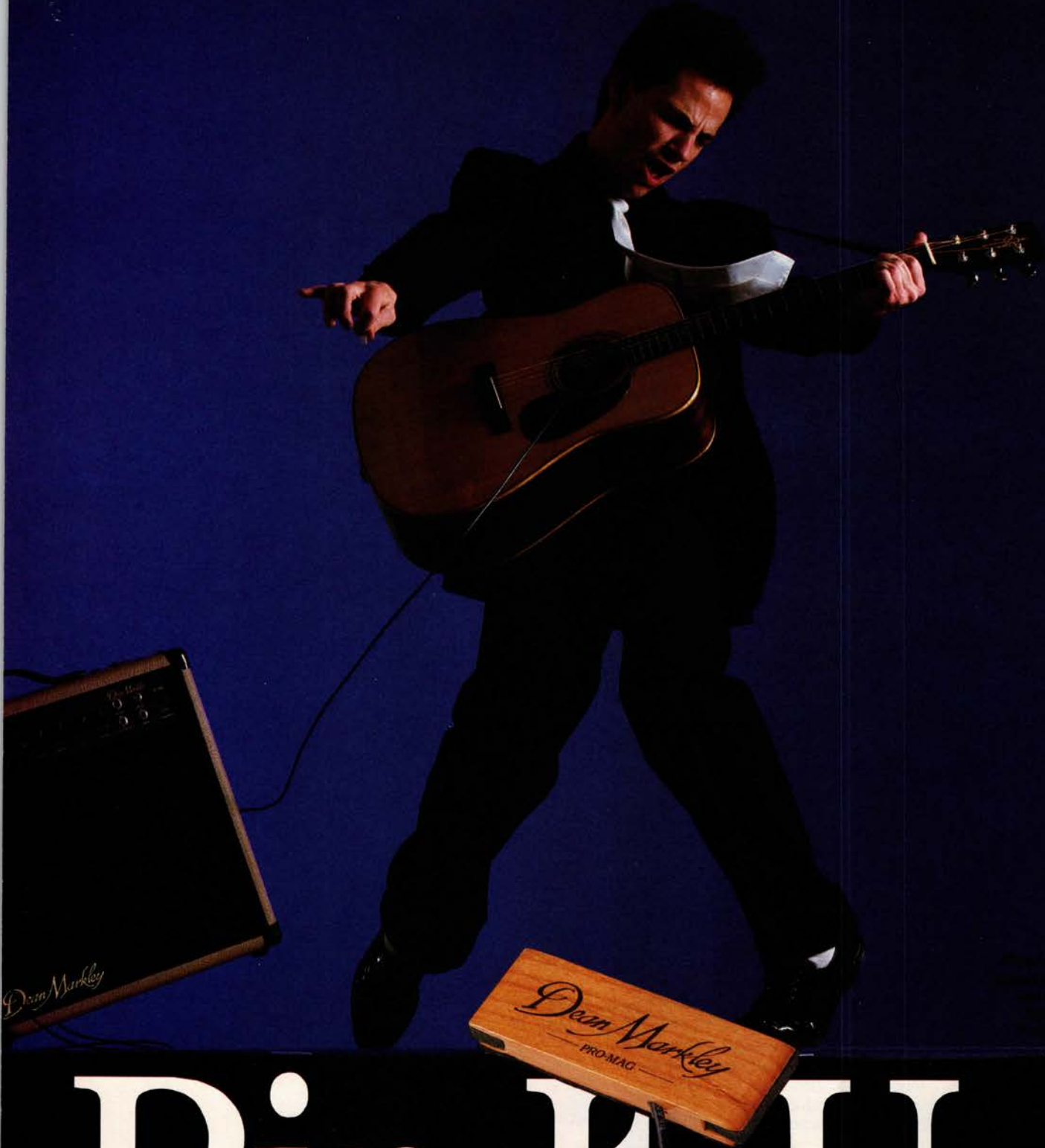
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Faster ♩ = 182

Gr. II

sl. *slight accel.* *sl.*

(2) (2) (2)

sl. *sl.*

2 2

Gtrs. I & II

1.2.3. | 4.

sl. *sl.* *p*

(2) (2) 7 (7) 2 7 (7) 8 2 (7) 8 7

sl. *sl.* *p*

B5 Rhy. Fig. 2A (Gtr. II) *Faster ♩ = 192 1st, 2nd Verses

sl. (steady gliss.)

⑥ 3fr. 8fr. G C

1. I al - ways knew I had what it took to jump_

2. See additional lyrics

(Gtr. II cont. in slashes) Rhy. Fig. 2 (Gtr. I)

P.M.-----4

sl.

9 9 9 9 9
7 7 7 7 7

9
7

3 sl.

*Band plays "on top of the beat" causing tempo to gradually speed up. At start of 2nd Verse ♩ = 200.

B5⁺ (end Rhy. Fig. 2A)
sl. *(steady gliss.)* *sl.* E5
 w/Rhy. Figs. 2 & 2A (both 2½ times)
 B5

— o - ver an - y ob - sta - cle. — To - geth - er and sep - a - rate

(end Rhy. Fig. 2)

we've been through... Fight for me, I'd kill for you... I al-ways knew things

were the same, but there's a cau-tion light in your brain... I won't help with your ce-

ment shoes... if bail-ing out... is what you choose...

Gtrs. I & II

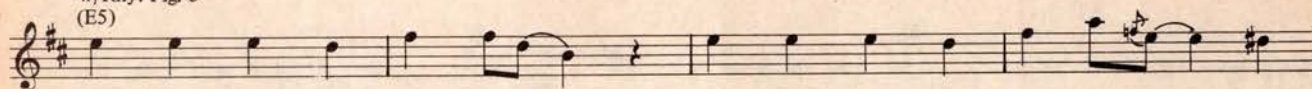
You've been spend-ing years... and years... car-ry-ing your big-gest fear too

long... (Too long...) (Too long...) (Too long...)

(end Rhy. Fig. 3)

*Echo repeats.

w/Rhy. Fig. 3
(E5)



You've been sucked in through a hole_ with your vi - sion of con - trol,_ so

(G#5)



wrong._ (So wrong.)_ * (So wrong.)_ (So wrong.)_ If you

*Echo repeats.

Pre-chorus
(E5)



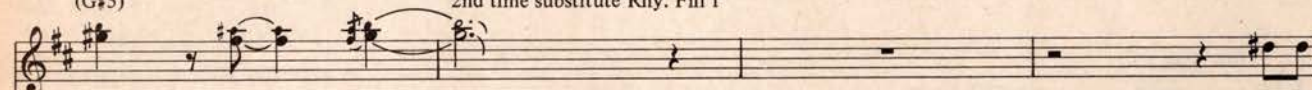
leave your de - fens - es down,_ who'll chew you up_ and

Gtrs. I & II

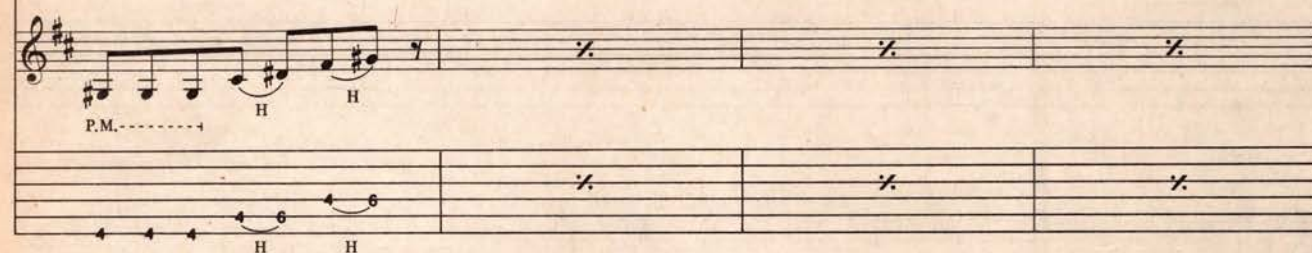


(G#5)

2nd time substitute Rhy. Fill 1



spit you_ out?_ If you



Rhy. Fill 1 (Gtrs. I & II)



(E5)

leave your de - fens - es down, — who won't pick you up? —

P.M. --- 4 P.M. H P.M. --- 4 P.M. H P.M. --- 4 P.M. H P.M. --- 4 P.M. sl.

H H H

sl.

(G#5)

Gtr. G#5
II P.M. --- 4

Poi - son my eyes.

(cont. in notation) ⑥ open E

(Gtr. II cont. in slashes) Gtr. I

P.M. --- 4 let ring --- 4

*Lead vocal is doubled next 19½ bars.

Chorus
N.C.(E5)

Bet - ter men have — tried, tried to take me —

Gtrs. I & II

(cont. in notation) ⑥ open E

G#5

down. (Down.) (Down.)

Gtr. G#5
II P.M. --- 4

A man is a man, is a

(Gtr. II cont. in slashes) Gtr. I

P.M. --- 4 let ring --- 4

*Echo repeats.

N.C.(E5)

man you can't see clear. Now you're forced to

Gtrs. I & II

man you can't see clear. Now you're forced to

G#5

hear, all that you dread.

hear, all that you dread.

E5

Bet-ter to keep it hid-den, be-liev-ing it's what you de-serve.

2. You liev-ing it's what you de-serve.

2. You liev-ing it's what you de-serve.

2. You liev-ing it's what you de-serve.

Guitar solo
B5

C5 D5

(Gtr. III)
H

w/wah
H

10-12 (12) 12 12 12 12 15 14-10 (10)

Rhy. Fig. 4 (Gtrs. I & II)

P.M.-----4

4 2 (4) 0 4 4 5 7 7 7 7 7 7 7 7 5 5 5

C#5 D5 C#5 D5 C#5 D5 C#5 C5 C#5 C5 C#5C5 C#5C5

A.H. (8va) Full Full

A.H. Full Full

12 10 (10) 9 7 7 9 7 9 7 9 9 7 10-12 (12) (12)

A.H. F# E H P H P

A.H. pitches: sl. sl. sl. sl.

(end Rhy. Fig. 4)

7 6 7 6 6 5 6 5 6 5 6 5 6 5 6 5

sl. sl. sl. sl.

w/Rhy. Fig. 4 (3 times)
B5

3 3 3 Full C5 D5

H P H H P H H P H semi-harm-----4

2 4 2 4 2 5 2 4 2 4 2 5 2 4 2 4 2 4 6 7 4

H P H H P H H P H

1/2 A.H. (15ma) C#5 D5 C#5 D5 C#5 D5 C#5 C5 C#5 C5

1/2 A.H. Full 1/2 A.H. (15ma) 1/2

A.H. pitch: E A.H. pitch: E

B5 C#5 C5 C#5 C5 C5 D5 C5 D5

sl. sl. sl. sl. sl.

14 17 17 19 14 14 17 17 19 14 10 14 17

7 7 sl.

C#5 D5 C#5 D5 C#5 D5 C#5

sl. Full P P P P P P P P

17-10 16 (10) 7 17 17 17 14 17 14 16 14 16 14 17 14 16 14 14 14 16

C5 A.H. (8va) Full C#5 C5 C#5 C5 C#5 C5 B5

sl. Full A.H. (8va) sl. 1/4 sl. H P P

12-10 14 16 14 10-17 14 12 14 12 14 (14) 9 9

A.H. pitches: E B C# D B

C5 D5

H P P H P P H P P H P P H P P H sl.

0 7 12 7 0 7 12 7 0 7 12 7 0 7 12 7 0 7 12 7 0 7 12 12

[illegible]

C#5 C5 C#5 C5 E5 G5 E5 G5 E5 G5 E5 G5 G#5 G5 *Play 3 times*

 Be dan- ger - ous, un - pre - dict - a - ble, and make a lot of noise. Be

The musical score for Rhythm Figure 5 consists of two staves. The top staff is for guitar, and the bottom staff is for bass. The key signature is one sharp (F#), and the time signature is 4/4. The guitar staff begins with a 'Full' dynamic marking and a 'sl' (sustained) marking. The bass staff begins with a 'Full' dynamic marking and a 'sl' marking. The guitar staff includes a 'Gtr. III out' instruction. The bass staff includes a 'Gtr. I & II' instruction. The score is divided into measures, with some measures containing multiple notes and rests. The guitar staff includes a 'Rhy. Fig. 5 (Gtrs. I & II)' instruction. The bass staff includes a '(end Rhy. Fig. 5)' instruction. The score concludes with a double bar line.

[illegible]

E5 G5 E5G5G#5G5 w/Rhy. Fig. 5 E5 G5 E5 G5 E5 G5 Play 6 times E5 G5 G#5 G5 w/Rhy. Fig. 5 E5 G5 E5 G5 E5 G5 Play 6 times E5 G5 G#5 G5



* Uh!

*Sing 1st time only.

Moderately slow ♩ = 86
E5
Gtrs. I & II

[illegible]

E5
 Gtr. II

G5
 Gtr. I

F#5

2 2 0 2 2 0 2 2 0 2 2 0 2

Additional Lyrics

2. You make me feel everything I do
 Betters me and sabotages you.
 All it does is leave you behind
 As you disconnect from the grind.
 Drowning in your own denial,
 It's as simple as a smile.
 One is strong, one insecure.
 Who dies first in our private war?
 You've been wasting years and years,
 Running from your darkest fears too long.
 You've been falling through the holes.
 Now your vision of control is gone.
 If you... (*To Pre-chorus*)

BASS LINE FOR POISON MY EYES

As Recorded by Anthrax

(From the soundtrack for the movie LAST ACTION HERO/Columbia Records)

Tablature Explanation page 34

Words and Music by Charlie Benante, Scott Ian,
John Bush and Frank Bello

5-string bass
tune down 1/2 step:

⑤ = B♭
④ = E♭ ② = D♭
③ = A♭ ① = G♭

Moderately slow Rock ♩ = 80

Intro (Guitar & drums)

18

(B5)

(D5)

(C♯5)

1.
(E5)

2.
(G5)

(A5)

E5

Faster ♩ = 182
(Guitar & drums)

8

N.C.(B5)

Play 4 times

(Vocal:) 1.1

*Faster ♩ = 192
1st, 2nd Verses
B5

*Band plays "on top of beat" causing tempo to gradually speed up.
At start of second verse ♩ = 200.

E5

B5

E5 B5

E5 B5

E5 N.C.(E5)

1. You've been spend - ing years and years...
2. You've been wast - ing years and years...

(G#5)

(G#5)

H

If you

Pre-chorus
(E5)

leave your de - fens - es down...

(G#5)

(E5)

(G#5)

...Poi - son my eyes.

Chorus
N.C.(E5)

Bet - ter men have tried...

G#5

N.C.(E5)

G#5

E5

2. You

2.

Guitar solo
B5

C5

D5

N.C.

1.2.3.

sl.

4.

Be

N.C.

dan-ger-ous, un - pre - dict - a - ble, and make a lot of noise...

Play 4 times

Play 14 times

Moderately slow Rock ♩ = 86
(Bass out) 18

G5 A5 D5 F5 Eb5 F5viii G5x

xxx xxx x xx xxx x xx x xx x xx

3fr. 5fr. 5fr. 6fr. 8fr. 10fr.

134 134 134 134 134 134 134

Triplet feel ($\text{♪♪♪} = \text{♪} \quad \text{♪}$)

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2. G5 F5 w/Rhy. Fig. 1 (4 times) G5 F5 G5 F5 1. G5 F5

Gtr. IV

Full

Full P P

H P sl.

10 12 12 (12) 10 12 10 14 12 14 12 10 (10) 10 12

1/2 1/2 P P

H P sl.

7 9 9 (9) 7 9 7 10 9 10 9 7 (7) 7 9

Full Full P P

H P sl.

4 5 5 (5) 4 5 4 7 5 7 5 3 (3) 4 5

H P sl.

2. G5 F5 w/Rhy. Fig. 1 (5 times) G5 F5 G5 F5

(10) 10 12 14 12 14 12 13 12 13 15 12

(7) 7 9 10 9 10 12 10 12 10 12 13

(3) 4 5 7 5 7 5 6 5 6 8 5

G5 F5 G5 F5 G5 F5 (Gtr. IV out)

15 13 14 (14) 15 13 12 14

12 10 10 (10) 12 10 12 10

8 6 7 (7) 8 6 5 7

(Gtr. III out)

(Gtr. II out)

G5 Gtr. I (Gtr. I out) N.C.(G5)

Gtr. V

sl. P P 3

6 7 5 7 6 5 3 (3) (3)

sl. P P

G13

1. Bo - dhi -

3

sl. P P

(3) 6 5 7 6 5 5 (5) (5) 5 4 3

sl. P P

1st, 2nd, 3rd, 4th Verses

G

4th time w/Fill 2

satt - va, would you take me by the hand?—
2.4. I'm gon - na sell my house in town.—

Rhy. Fig. 2

w/slapback echo

3 6 7 5 7
sl.

4th time w/Fill 3

G

Bo - dhi - satt - va, would you take me by the hand?—
Bo - dhi - satt - va, I'm gon - na sell my house in town.—

3 6 7 5 7 3 6 7 5 7 3 6 7 5 7 3 6 7 5 7
sl. sl. sl. sl.

Ebmaj7

A7#5

Can you show me the shine of your Ja - pan,—
And I'll be there to shine in your Ja - pan,—

3 6 7 5 7 6 5 8 6 7 7 8 7 8
sl. H P H P

Fill 2
Gtr. I

3 1 1 1
3 1 1 1

Fill 3
Gtr. I

3 1 1 1 3 3 1
3 1 1 1 3 3 1

Dm7 F6 Ebmaj7

the spar - kle of your Chi - na? Can you show_

to spar - kle in your Chi - na. Yes, I'll be _

F6 4th time to Coda G

me, Bo - dhi - satt - va, Bo - dhi - satt - va?

there, Bo - dhi - satt - va, Bo - dhi - satt - va.

(end Rhy. Fig. 2)

G Gtr. II H 3 P

Guitar solo w/Rhy. Fig. 2 G

C H H H H P G P *sl.*

Ebmaj7 3 A7#5 Dm7 F6

Ebmaj7 F6 G

w/Rhy. Fig. 2 (1st 2 bars only) w/Rhy. Fig. 2 (1st 8 bars only)

C *sl.* *sl.* *sl.*

[illegible]

(cont. in Rhy. Fig. 1)

4 5 3 4 5 3 5 2 4 3 5 3 5 6 5 3 0 5 3 4 5 4 3 5 4 3 1 2 2 3 3

[illegible]

C

G

trem. bar

sl.

Ebmaj7 A7#5 Dm7 F6 Ebmaj7 H

F6 w/Rhy. Fig. 2 (1st 2 bars only) (Gtr. II out)

G w/Fill 1 Gtr. V

*(Synth.)

*sl. sl. sl. sl. sl. sl. sim.

*sl. sl. sl. sl. sl. sl. sim.

*Synth. and gtr. trade off every 2 bars (next 16 bars).

*Slide with 1st finger.

w/Fill 1

*sl. sl. sl. sl. sl. sl. sim.

*sl. sl. sl. sl. sl. sl. sim.

*Barre and slide with 1st finger.

Fill 1

Gtr. I

[illegible]

Eb5
 (cont. in slashes)

8va-----*loco*

15 15 17 16 15 15 17 15 16 14 14 16 14 12 14 12 12 12 8 8 6

(Gtr. V out)

F5^{VIII} *pick* *slide* *sl.* w/Rhy. Fig. 1 (2 times) 1. G5 F5 G5 F5 2. G5 F5 Gtr. III Gtr. II

7/4 9/5

[illegible]

G5 F5 G5 F5 F5 G5 Gtr. I

(Gtr. IV out)

15 13 14 (14) 15 13 12 14

Gtr. III out

12 10 10 (10) 12 10 12 10

Gtr. II out

8 6 7 (7) 8 6 5 7 (7)

D.S. (with repeat) al Coda Coda

G5 *sl.* (Gtr. I out)

3. Bo-dhi - satt - va. Bo-dhi - satt - va. Bo-dhi - satt - va. Look out!

Gtr. V *grad. bend* 1/2

3 (3) (3)

1. 2. 3. 4.

3 6 7 5 7 *sl.* 3 6 7 5 7 *sl.*

Outro solo

Ebmaj7 A7#5 Dm7 Bbmaj7

5 (5) 5 3 5 7 6 8 6

Ebmaj7 A7#5 Dm7 Bbmaj7

P sl. H 3 1/2 P P 1/2 P P

P sl. H 7 5 3 5 5 3 5 (5) 3 5 3 5 (5) 3 5 3 5 5 5 3 5 5

P 3 3

Ebmaj7 A7#5 Dm7 Bbmaj7 Full Full Full P

sl. P Full Full Full P

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 2 5 5 5 3 5 5 (5) 5 5 (5) 3 5 3

P

Ebmaj7 Full A7#5 Full Full Dm7 Full

Full Full Full Full Full Full

5 0 5 0 5 0 5 0 5 (5) 5 5 5 5 5 5 5 5 5 5

Bbmaj7 Ebmaj7 A7#5 Dm7 1/2 P P P 1/2 P P P

grad. release 3 3 3 3 P P 1/2 P P 1/2 P P P

5 5 5 5 5 5 5 5 5 3 5 3 5 5 3 5 (5) 5 5 (5) 3 5 3 5 (5) 3 5 3 5 3 5 3 5 3

P

Bbmaj7 Ebmaj7 A7#5 Dm7

P P P sl. P 3 3 3 3 3 3 3 3 4 (4) 5 5 2 2

P P P sl. P 3 3 3 3 3 3 3 3 4 (4) 5 5 2 2

B♭maj7 E♭maj7 A7#5 Dm7

B♭maj7 E♭maj7 A7#5 Dm7

B♭maj7 E♭maj7 A7#5 Dm7

1. B♭maj7 2. B♭maj7 Gtr. I E♭5 F5

Free time G5 loco trem. pick

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Triplet feel (♩ - ♩ - ♩)

Intro (Drums)

4

G5

F5

Play 14 times

G5

F5

G5

F5

G5

F5

N.C.(G5)

1st Verse, Guitar solo, 3rd Verse

G13

G

(Vocal:) Bo-dhi - satt - va, would you take me by the hand...

Ebmaj7

A7#5

Dm7

F6

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2nd time to Coda I;
3rd time to Coda II

F#maj7 F6 G

...Bo-dhi - satt - va, Bo - dhi - satt - va?

(2nd, 4th Verses)

I'm gon-na sell my house in town...

C G

Ebmaj7 A7#5 Dm7 F6

Ebmaj7 F6 G

4th time to Coda III

D.S. al Coda I

Coda I

C G Ebmaj7 A7#5

Dm7 F6/Bb Ebmaj7 F6

G D.S. al Coda II

Coda II

G

C

G Ebmaj7

A7#5 Dm7 F6/Bb Ebmaj7 F6

G5 F5 *Play 12 times* G5 F5 G5 F5 G5 *sl.* *D.S. al Coda III*
 Bo - dhi -

Coda III

10 13 14 12 14

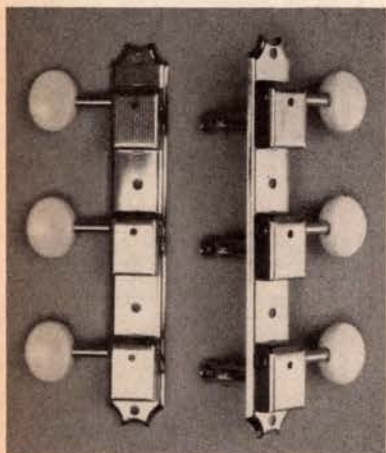
10 13 14 12 14

[illegible]

The second system of musical notation continues the piece. It begins with a bass clef and a key signature of one sharp (F#). The melody is written on a single staff, and the bass line is written on a four-line staff below it. The melody starts with a Dm7 chord, followed by a Bbmaj7 chord. The bass line starts with a Dm7 chord, followed by a Bbmaj7 chord. The melody is marked with a 'sl.' (slide) and a 'Play 3 times' instruction. The bass line is marked with a 'sl.' (slide) and a 'Play 3 times' instruction. The system ends with a double bar line.

[illegible]

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guitar beyond the '90s

Continued from page 104

to create interesting background lines and textures when recording. Example 3 is the type of "Glassian" sequence you can find on any of his albums. (As an introduction, I would recommend *Mishima* or *Koyanisquatsi*).

Someone who was most likely influenced to some degree by the work of Glass is Robert Fripp. Example 4a is a simple repetitive riff. If you look at Example 4b you can see where the motif can be joined to create a seamless, looped figure. This is very similar to his guitar part on the song "Frame by Frame" off of the King Crimson album *Discipline*. This aspect of Fripp's playing was probably also influenced by his own experiments with tape loops. Every three bars the phrase begins again on one. Example 5 is a good example of a combination of consistent rhythm with note variation, which repeats itself in total every four

bars. It is a complex concept, simply stated, and in its own way ties together the ideas of the first four examples. This example is ala the main guitar line from the song "High" by The Cure from their album *Wish*.

Finally, Example 6—ala Nuno Bettencourt's playing on the track "Cupid's Dead" (*III Sides to Every Story*)—is a variation on the repetitive concept. It throws in a new twist, repeating a motif but moving it so that it falls on different beats within a measure. This too shares common ground with some of Philip Glass' work.

So the point of this whole exercise is this: repetition is not as simple as you might have thought. It exists on a number of different levels and can unfold (in one piece of music) in a number of different time frames. They are all there for you to manipulate. Or in the words of the late John Cage, "...".

Ex. 1



Ex. 2



Ex. 3



Ex. 4A



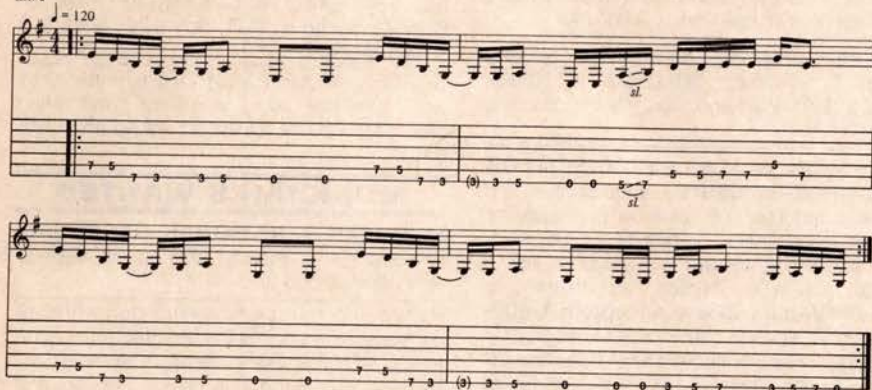
Ex. 4B



Ex. 5



Ex. 6



performance notes

Continued from page 33

(A C D E^b E G). For eight bars it's basically long tones, bent and vibratoed, but then at bar 9 Vai rips loose with a fluid cascade of slurred notes: hammers, pulls, taps, slides, and bends—all played up in the stratosphere. Notice the right-hand bend in bar 9; use your left-hand finger (which is still fretting) to lend support by moving it along with the right-hand finger. This is the guitarist's version of the "two-handed backhand" in tennis. After this flurry, Vai goes back to doublestops and bends for the four bars leading into the verse.

The verse sections have clean guitars with rhythm fills doubled by various supporting guitars. The pre-chorus and chorus feature chromatic and thin-sounding power chords in a clever (what else from Steve?) emulation of early metal bands like AC/DC and Iron Maiden.

The interlude (3:23) shows the chromatic and experimental side of Steve, as he weaves long, bar-bent notes through complex chords and electronic textures. Notice at 3:43 how Steve harmonically follows the chromatic chords with his lead guitar. At 3:53 we hear more of his trademark fluid tapping and slurring. These lines are then harmonized. At 4:12 the guitar observes more conventional rhythms, but it's getting weirder now; noises are encroaching and the chromaticism is more intense, and the lead guitar reflects this harmonically. The great thing about Steve Vai—apart from his stellar technique—is that even when there's pure chaos and madness going on,

there's a method and organization to it. Look hard enough at the music and listen long enough to the spectral smorgasbord and you'll get glimpses of Vai the composer and thinker, and not just Vai the mad genius of electric guitar.

POISON MY EYES

The slow intro of whole-note power chords provides the perfect underpinning for the vocal-like scratchings of Public Enemy's Terminator X. This fades as the song builds, first with the eighth-note figure introduced by Guitar I, and then with the double bass drum activity at 1:20 and the tempo change (q=182) four bars later. The single-note Bs and Cs give an added drive to the whole notes leading up to the verse.

In the verses, the two guitars share the duty of creating the groove and texture. Guitar I provides the medium-four groove, and the slow, steady glissandos in Guitar I supply the texture. At the double bar a new figure is introduced, based on a G[#] chord, and the pre-chorus's groove is in a half-time feel. The chorus is an alternation of the stuttering staccato figures and the driving eighth-note groove.

At the solo (4:40) the guitar leads off with long rhythms in B minor (B C[#] D E F[#] G A), exploiting all registers of the neck—from 12th position to seventh position to second position. At bar 17 (4:58) the guitar leaps to 14th position for more melodic, lyrical soloing, ending with a great descending triplet riff at bars 21-22. From bars 25-32 the wide, slurred interval skips lend a textural feel to the solo that balances the first half of largely linear, static, single-line playing. ▀

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—Andrew Clark/Deluth, MN

A: Many players string their stop tailpiece over or under for no reason at all other than someone they know and respect does it that way. There are only two aspects of playability affected, and one is very subtle.

The main effect of stringing around and over is to decrease the angle of the strings over the bridge, thus reducing string breakage, if that was a problem. This can also be done by adjusting the tailpiece higher; however, many people feel they will lose some sustain if the tailpiece is not screwed down directly to the face. I don't think the sustain will be affected by the height of the tailpiece as long as its anchors are tightly secured in the body of the guitar.

The only other effect that could possibly be achieved by stringing over rather than under would be a slight increase in the total length of the string between anchor points. This would lead to a slightly softer feel but also requires a

slightly longer distance when bending a string to a given pitch.

Q: How should I file my frets for an action of $\frac{1}{16}$ of an inch?

—Carl Stawicki/Cleveland, OH

A: Assuming you mean action as measured as the space between the string and the 12th fret, $\frac{1}{16}$ " action should not be hard to achieve with decently level frets. However, most players prefer lower action on the treble side than on the bass side, say for example $\frac{3}{32}$ " by $\frac{2}{32}$ " respectively on the bass and treble sides.

The frets for average action as described above should be filed to have a slight but even forward bow, deepest

under the sixth or seventh fret; about .020 on the bass side by about .015 on the treble side will work about right. In general, lower actions will require less relief while higher actions will require more relief.

The general amount of forward bow (relief) should be adjusted using the truss rod before any fret filing commences. Use the filing to carefully level the frets so the curve is perfectly even out to the 12th fret.

From the 12th fret on, the neck should be dead straight without any relief whatsoever. In fact, many repairpersons allow the frets to curve slightly down towards the face of the guitar in a slight backbow from the 12th fret up. ▀

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Anthrax "Poison My Eyes"

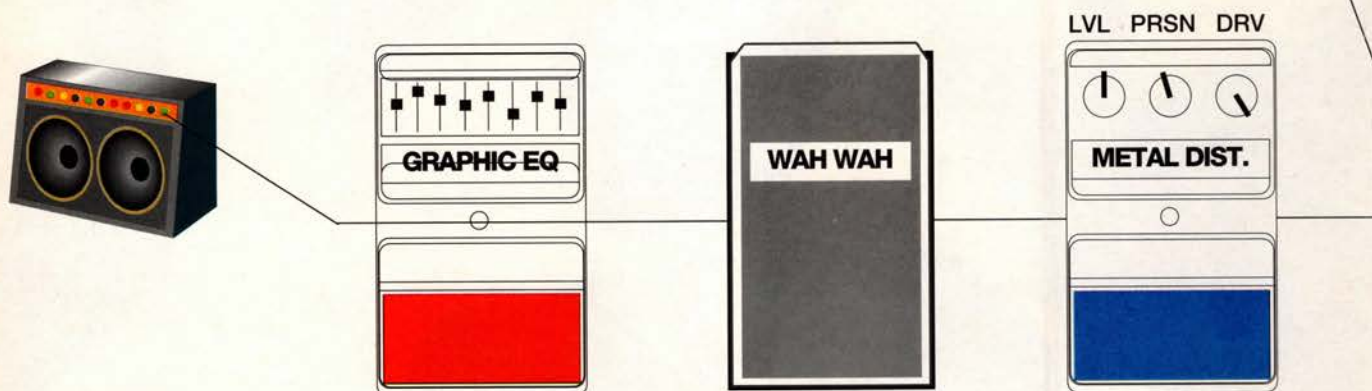
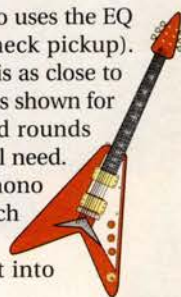
The Anthrax guitar tone on the tune "Poison My Eyes" from the *Last Action Hero* soundtrack shows strength and raw power without any of the ugly, nasty tone of many thrash/metal/grunge/etcetera bands.

On the sleeve of the CD *White Noise* is printed "Scott Ian really likes and uses Jackson guitars, Marshall Amplification, t.c. electronics, Seymour Duncan pickups, Jim Dunlop picks, GHS strings,

Stussy, Nike, Billabong..." Dan [Spitz] uses Jacksons with Floyd Rose bridges, EMG pickups and D'Angelico strings. He plays through a modified Bogner preamp and a VHT power amp. His effects include a t.c. electronics delay, a t.c. distortion box, an Eventide harmonizer and a Gatex noise gate.

The pedal setup for "Poison My Eyes" begins with the "scratch, growl & grind" metal distortion tone. This will be enough

for the rhythm parts. The solo uses the EQ (be sure to switch to your neck pickup). The frequency you want cut is as close to 2.5kHz as possible. The wah is shown for use on most of the solo, and rounds out the essential effects you'll need. I'm showing this setup in mono because there isn't that much stereo separation. You can always use a chorus to split into stereo if you like. ▀



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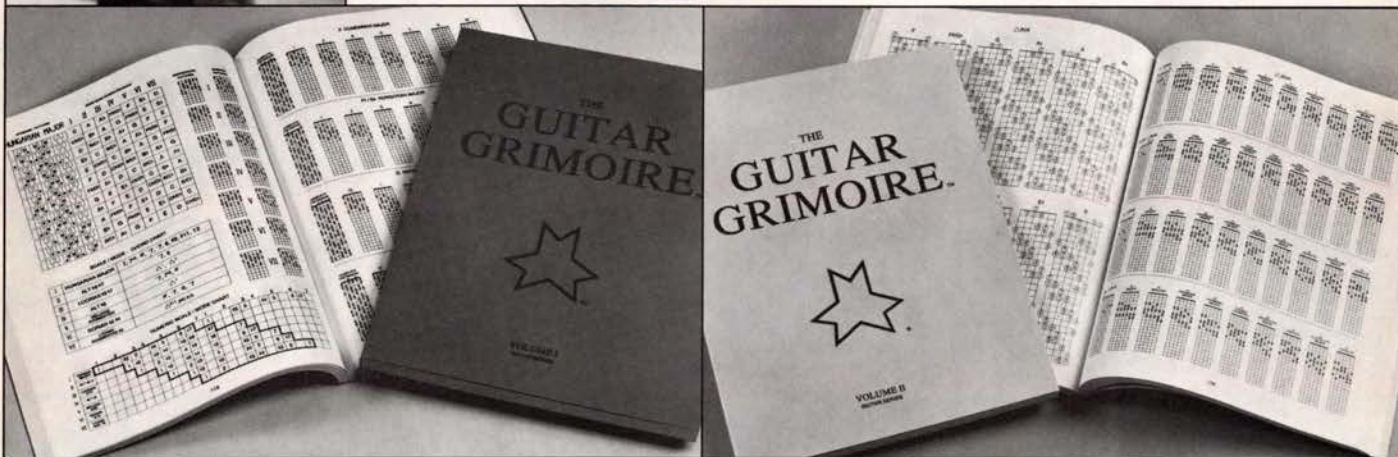
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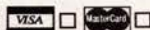
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Q: I really like the sound that Robben Ford gets. Could you possibly tell me what amplifier he is using?

—Curtis Allen/Memphis, TN

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Q: I have various floor effects pedals made by several different companies. I'm tired of using batteries (I have to change them constantly). Can I buy an AC adapter that will work with all of these? —Rick Dern/San Francisco, CA

A: The problem in attempting to find a ready-made AC adapter that will work correctly with pedals of different manufacturers is twofold: different manufacturers use different pin designations on their power connectors and finding one that has a quiet, regulated output may be difficult. For example, Roland

and Ibanez both make effects that can be used with 9-volt adapters. The problem is that each company has their own idea of what the polarity of the connector should be. I recommend getting a custom-designed supply made, as this will provide the necessary power handling, noise, and connector requirements. If you are interested in building your own, check out *Electronic Projects for Musicians* by Craig Anderton.

Q: I am thinking of purchasing an all-tube guitar preamp. I own a Crown Micro Tech power amp. Although this power amp is not specifically designed for use with guitar gear, do you think it will work well? —David Greere/Miami, FL

A: Certain tube preamplifiers certainly do sound better with power amplifiers that have input sections that are "guitar voiced." That is, the circuitry in the power amp input section has been frequency-compensated to sound more like a guitar amplifier. The frequency response is not quite flat in this case; highs are somewhat attenuated while there is a certain amount of midrange emphasis. Depending on the preamp you buy, however, I think you will get satisfactory results with your Crown, particularly if some type of external EQ is employed. I have had excellent results with these types of power amps using my custom tube preamps and have found that other high quality tube preamps work equally well, particularly in achieving a rich, clean sound.

Q: I recently purchased an original Mesa/Boogie Mark I. I noticed that one of the preamp sockets has a small metal device in it. What is this? Can it be easily replaced? —Arthur Cantrell/Edison, NJ

A: In early Mesa/Boogie Mark I's, the first preamp stage uses a solid-state device called a Fetron. This is a dual FET stage built in a small metal can that will plug directly into a 12AX7 9-pin tube socket. Boogie used these because they are a little "hotter" and give the amp added overdrive capability. You can substitute a 12AX7 in its place as is, but I have found that the internal circuitry should be modified for best results. Specifically, the plate (drain) load resistors should be changed to the correct value for the tube. On certain Boogies a small toggle switch located under the chassis was provided to allow operation of either the Fetron or a 12AX7 by selecting the appropriate plate resistors via the switch. ▀

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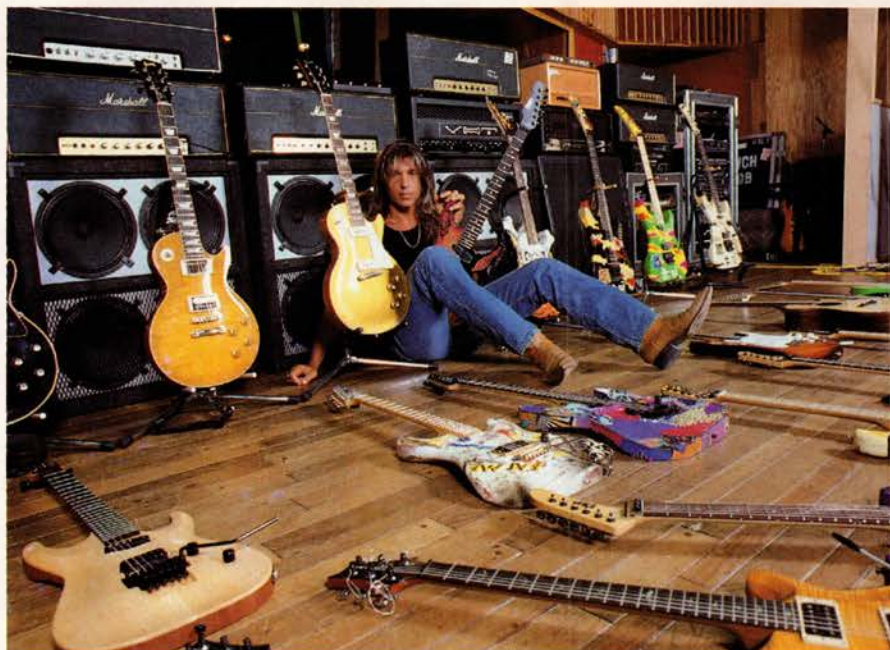
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g e o r g e lynch

Continued from page 84

person can spend a year making a tape. They can do tricks and they can slow down tapes or do speed things and effects things, so it's hard to determine who the winner should be. My cassette deck literally died because I put so many cassettes into this thing. I just kept listening and listening.

One thing I really noticed was that there were so many people who were emulating other players that were well known. A lot of Vai—a lot. A few guys were starting to get into that country thing with a rock feel, the fingerpicking thing, which I thought was cool, kind of like Albert Lee. There were a few Yngwies and a few that sounded like they were maybe trying to sound like me. A few Eddies. The point is that after I listened to 250 tapes, there were very few with an original style. I thought Daryl had an original style. He had all the techno-weenie shit happening but I thought he was in a space of his own. So I brought him down to play on "Tierra Del Fuego."

Did you like the way the track turned out, especially since you don't usually work with another guitarist?

Yeah, I do. It was a little weird. But tell me this: Do you know who's who on the track? Can you tell the difference between Daryl and me?

Well, I know from the liner notes that

he's on the right channel, but no, I couldn't honestly tell the difference right away.

[Laughing] I knew it! My wife is the same way. She keeps asking, "Which one is you, honey?" I tell her that he's the faster one.

You have a pretty diverse set of people working with you on the record, including Glenn Hughes, Ray Gillan, the Nelson Brothers, Mandy Lion, and Jeff Pilson, as well as an unknown rhythm section. How did you get all these people involved?

The song the Nelsons sang on, "We Don't Own This World," was originally something that had started out as an attempt for me to get together with Don Dokken. I felt that if he and I were going to ever do anything again that this might be a good exploratory move. So I called Don up, he came into the studio and we wrote "We Don't Own This World." Unfortunately, that was the last time I saw him. He was supposed to come back to record the vocals but he kind of disappeared for a few days. I was waiting on him while studio time was adding up through a whole weekend. He finally called and said that he got tied up with something else. While I'm talking to him, Matthew Nelson is on the other line talking to my wife about us all getting together. I put Don on hold, asked the Nelsons if they wanted to sing the song, they said "sure," so I got back on with Don and basically told him to forget it. The Nelsons came in and I think they did a great job; the song has exactly the right feel.

I met Glenn Hughes through the producer of the second Lynch Mob record.

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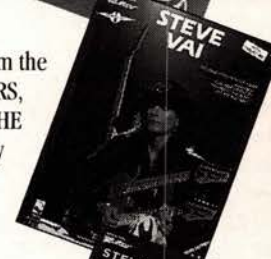
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george lynch

He's alive, he still has this amazing voice, he's not doing any drugs, and he certainly dresses funny. Some days he would come in dressed as a pirate, other days like a leprechaun. But when I listened to him in the studio, it literally gave me goosebumps. He's the white Stevie Wonder. Ray Gillan [ex-Badlands vocalist] is someone I had tried to get into Lynch Mob a few times but Ray has his own agenda right now as far as bands go and I respect that. I loved working with Ray on this record and maybe someday we'll do something more together. Denny Fongheiser, the drummer, and Chris Sohlberg, the bass player, were friends of the producer's so I used them because they were capable of holding down the right kind of groove. Mandy Lion was originally up for the Lynch Mob gig. At the time I passed on him, because I wanted somebody who could go more mainstream if possible, more in any direction if possible. But of course Mandy just does his one thing and for that one particular song he did on the album, "The Beast," he was great. He is the Beast.

With so many different options and musicians available, why didn't you include any Lynch Mob members on the solo album?

I didn't want it to be Lynch Mob. What's the point? I'm going to do a solo record, but let me get the bass player from

Lynch Mob, let me get the drummer from Lynch Mob? Then it's a Lynch Mob album. But I'm also not playing with the guys in Lynch Mob anymore. They're gone. Mick [Brown, ex-Lynch Mob/Dokken drummer] went back to play with Don, and they're talking about reforming Dokken.

Who are they getting to play guitar in Dokken?

They've been asking me but I told them I didn't want to be part of that. To me that's like a bunch of these '80s guys—Quiet Riot, Ratt—all playing musical chairs trying to find the right combination that will work. But it doesn't work anymore, so forget it. You saw it in the '70s, too. The guys who were in Deep Purple joined Black Sabbath and then played with Dio and everybody then went and formed something else. It just kept going around.

I envision something with so much mystique and vibe that I think technique will be secondary. I don't want it to be Racer X, y'know? I want fresh guys—I want to be the only dinosaur in the band, let's put it that way. Only one dinosaur allowed. In retrospect, I think the first edition of Lynch Mob was pretty cool; the second one was a little off the mark. As far as I'm concerned, it's time to regroup and find fresh blood. I would really like to make a stab at what my ideal of a band should be.

Do have any idea of what that might be?

Sure, I always have an idea in my mind, but in achieving that you end up watering it down in the process of elimination. Like I said earlier with the contest, you get people to submit resumes and tapes and videotapes from around the country and around the world. So I'm looking at a hundred different cassettes and pictures of guys and I'm thinking "I've got to choose a band out of this." You look at it all and they aren't real people but you try to go by the criteria you have available to you to make a value judgment and make a wise choice. It's hard, it's really hard. I'm just going to have to be very, very careful this next time. I would like this band to be closer to my original idea for Lynch Mob. A lot more mystique, a lot more experimental, and a lot more to the left of center. The last album to me was very middle-of-the-road. A lot of factions involved with this band, including management and the record company as well as certain people in the band, thought that was what we needed to do—recapture the Dokken thing—which I now realize was the kiss of death for us. So I'm going more with gut instincts, and avoiding what people in the business expect of us.

So you'd still rather do it as a band and not as George Lynch on his own?

Oh, I'd much rather do it in the context of a band. I've always had the option of doing a solo album, at least recently. That's just a luxury. I mean, I've done one after 12 years of recording with a major label because I finally got some down time to do one. But it may have played a part in breaking up the group, unfortunately, although I don't like to think that. Anthony [Esposito] quit the band, Mick wanted to go with Don and didn't like the solo idea in the first place. For me, then, it was a salvage job at that point after I finished the solo record, and I decided just to start over.

To be honest, I've really become disillusioned with people and their motives. I grabbed two or three guys basically off the street, guys who wanted to make it and who I felt had the potential. I became friends with them, worked with them, made them part of the team, and gave them absolutely every option to do what they felt like doing in order to be part of the music and the business of the group. For a guy right off the street, that's a big responsibility. I told them that whatever I get, you get; I get a buck, you get a buck. You write a song that's good, it gets on the album. I have no advantages at all over them, except that people know my name a little bit more. And that's my problem. But some people have used me as a stepping

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stone and I get really angry [laughs]. I do. Do everyone's motives become suspect then?

I don't know how to think about that at this point. I just have to take it as it comes, and if I find somebody I'm interested in, I'll take them at face value for what they're worth, as well as for their musicianship. I've been very disillusioned at times. Like in Dokken, all of a sudden the band that I'd worked with for 10 years was history because someone else decided they wanted to make a career out of our hard work by taking a chance or a gamble that affected all of our lives. If he's fucking it up for himself that's one thing, but if he's fucking it up for us, that's another thing.

Then I thought I had found the perfect "family" band with the original Lynch Mob: Anthony, Oni [Logan], Mick, and myself. The first year of that was very cool. We all thought we had the world by the balls, that this was it, we had great stuff, we had a vibe. And I think it was really happening. There was a lot of good material and energy—good positive energy—in the band. We were very confident. But things didn't go exactly the way we planned. We sold close to gold, which is okay, but the economy was down and a lot of things were down, so that really put

a damper on everybody's spirits and things kind of spiraled down since then. I'd like to revitalize that original kind of excitement and find guys who are not necessarily pointing me in the right direction but at least pushing me a little bit, instead of me being the guiding force. Yet you're one of those handful of guitarists that has name recognition by himself, like Satriani or Vai or Malmsteen. And now you've made a statement on your own with this record where you've broken out of the band mold. So like those guys, you might get branded—whether you like it or not—as a guitar player who has a lot of different musicians around him but never a full-time band.

But my solo record is not really a solo record, it's a band album. I wrote more on this album than I would normally in a band context but it's just a different band, basically. If I was sitting in the studio playing all the instruments, writing all the songs, that would be a real solo album. That's not really what this is. You've reached the point where you're a guitarist who's had a couple of bands that were successful in their own right and now you've done your solo album. What do you want to do next?

Now I want to create something that's

a challenge for me and a jump for me creatively, but something that will be accepted and not be considered just a by-product of the '80s formula of rock. I haven't seen any of these guys from the '80s; guys like Ratt and Quiet Riot who were coming out when Dokken was coming out—my peers—I haven't seen any of them make the transition, unless they were really huge, like Van Halen.

My challenge is to prove that I can grow, change, and adapt. A lot of the stuff happening right now is filled with retro attitude, and I came from that so I have that to draw from. What it means to me is that I have to dig down deep and instead of drawing from the formula I learned in the '80s, which was something that worked for radio and the rest of the big guitar groups, I want to go back to what got me into music in the first place. That was basically just jamming, which is a lost art. A lost fucking art. When we wrote songs in the 1980s, it was playing along with a drum machine. But writing a song in a roomful of guys, where you took something that went from point A to point B to point C and then never returned, you took these musical journeys that couldn't be duplicated. It was a creative high. I want to try to recapture that magic, which is really always there, and go back to point one and rethink it. ▀



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1399 GREGORY MECKES

Here's a scary player who places most importance on the ensemble. His Greg Meckes band plays with incredible abandon. A couple of the tracks on the demo remind you of a thoroughbred coming into the backstretch. Greg's sound is very much his own; he's integrated his influences superbly. In his *Guitar* "Resume," Greg said that having a great band "allows me to focus on the songs as a whole rather than highlight myself." He may not be trying, but he's a natural in the spotlight.



1405 MIKE STARK

At 25, Mike is a jazzier beyond his years, incorporating elements of mainstream and fusion into his neo-bop sound. *Guitar World* recently tabbed him as "Demo of the Month" in their "Spotlight." Mike's solos are excursions, full of harmonic depth and narrative, not mere strings of licks and lines. His phrasing is fluid and he dares to use a lot of space. His Mike Stark Trio, heard on the demo, is a very hip, interactive unit that gigs around L.A.. Mike started playing at 12 and ran through blues, rock, classical, fusion and prog-rock before landing on his personalized jazz sound.



1414 BILL RITTER

Bill shows an innate sense of how to build a solo, with plenty of dynamics mixed into speed passages, crying notes and thoughtful moments. He's worked hard at it, too, absorbing masters like Eric Johnson, Steve Vai, Mike Stern and the like, and attending G.I.T. Bill, a *Guitar World* "Hometown Hero," lives in Garland, Texas, where he makes demos and pursues the right band or playing situation. It shouldn't take long for this monster to latch onto something great.

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1374 BILL HALL

Meander the hallowed Hall. Bill, from Canton, Ohio, was weaned on post-Eddie rock guitar and then studied jazz greats like Bird and Trane. It all shows up in his playing, which is facile and smooth, but full of fire. Bill likes to take it a little out, push the harmonic fringes, and he demonstrates that in a couple of his AUDITIONS ON CALL cuts (one dedicated to Miles Davis). Bill won the Northeastern Ohio Guitar Wars and was a "Hometown Hero" in *Guitar World*.

RESUME ARTISTS

1420 LI'L JOE LEUTZ
1421 NAVID NIKBAKHT
1422 CHRIS CICCHINO

1404 CRAIG BECK

Take a trip to Craig Beck's "rippy waily land." You'll be exhilarated. This guy burns with abandon; his shredding is in-your-face. He's also capable of displaying some gorgeous, Santana-esque lyricism. Craig's from Toledo, but lives in L.A., where he leads the all-instrumental Craig Beck's Groove Fetish and is a member of the vocal rock band Ten Till Ten. He's been a "Hometown Hero" in *Guitar World*. Craig is recording demos for major labels. And, as always, he rips and wails.



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Each month GFTPM welcomes different guest musicians to get loose and voice their thoughts and opinions on most any topic of choice in "Mind Jam."

steve Stevens

Continued from page 102

shirt on, would it make any difference what kind of guitar I played? If people like it, that's the bottom line. I don't think somebody is not going to buy this record because of the fact that I play good guitar on it. They are going to say they don't like the songs or whatever.

Is there anywhere on the record where you push yourself: "Here is the edge of my ability"?

No, probably not. If it doesn't come naturally, if I have to push myself, I probably shouldn't be doing it.

Where are you at your best?

Probably on a nylon-string acoustic guitar. That's something I do that 90 percent of the other guitarists out there can't do as well as I do. There's a lot of guys who can play electric guitar as good as or better than me but when I pick up a nylon-string guitar and play in that neo-classical flamenco style, I haven't heard many guys who can play like that. But it's not [a style] that everything fits into.

Is that a frustration?

No, it's not. I would love nothing more than to do a record of all that someday; that is, if I only spend \$5,000 on it and only expect 5,000 people to buy it. That's a really small market. How many people buy a Paco DeLucia record?

Do you know why you play music?

Because I love it. The good thing about it is I don't do it to get laid, I don't do it to party. I never did. I'm one of those guys who never picked up the guitar to get girls. I picked it up [first] to impress my folks, and to impress my guy friends who were really demanding upon musicians. Where I grew up there were a lot of guitar players. It was really competitive. When the *Houses of the Holy* record came out there was a rush [among] the five guitarists in my neighborhood to see who could figure out those songs quickest.

Do you feel competitive now?

Against other guitarists? No. Against myself, maybe. I feel like I have to get better but to a large extent that might not [mean] getting better technically, like playing faster, but better at writing, better at understanding what goes into making a record.

What musician was the last to knock you on your ass?

Guitarist Sonny Landreth. His *Outward Bound* record is amazing. I've never heard anybody play guitar like that before—[he does] those harmonic things behind the slide. I love that record. He was the last guy to really knock me on my

ass. Before that, maybe Eric Johnson. Now that there's a lot of Japanese import records I've gotten a lot of Miles Davis. I've gone back and realized how brilliant he was. That's really it.

Is this Vince Neil project really a band?

This is a band. I'm in this for the long haul. Put it this way: if this record does well, I do well. It's the first time I've been involved to this capacity. That's why I don't live in Beverly Hills. I was never [involved in] that capacity with Billy Idol. This guy is being really fair with me. He included me in every decision-making process on this record. The first time anybody hears it on the radio the first thing they are going to say is, "That's Vince Neil's new band." You can't mistake his voice. It would be ridiculous not to do it as Vince Neil. There's a couple of reasons I'm comfortable in that capacity. One of them is if I don't want to get up at eight to go to WXYZ radio station and plug the show and the record I don't have to—if I want to, I'm given the opportunity to do it—but there's a lot of pressure and a lot of crap that comes along with fronting a band. At this point in my life I don't want any piece of that. I'm much happier.

Do you have any goals or a wish list?

I would love to work with Sting or Peter Gabriel. I worked with Sting in one capacity. We did something called "One World One Voice" about 16 months ago. Sting played bass on the session I was in. I played acoustic guitar and some electric. There's a long-form video of it called *One World One Voice*. I just think he is an amazing songwriter, musician, and we know each other. I have sent him a number of instrumental pieces that I've done that are classically oriented. I never got a response back. He is his own man and he doesn't want names.

As a New Yorker living in L.A., have you found there's more of a community among musicians out there?

There is no community in New York. Vernon Reid tried to [establish] that with the Black Rock Coalition. It's more difficult in New York because there's no venues for people to play at. In L.A. I get calls every week to go and jam with people at clubs. "So-and-so is in the studio, come in and hang." What rock groups record in New York? None. In all the times I would see the guys from Circus of Power at the Limelight we never even approached the idea of hanging musically, whereas in L.A. there is more of that. Mind you, once somebody is booted from a band in L.A., the guy that was hanging with you the previous night is calling up your band to find out if he can get your gig! ▀

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NAME: CHRIS CICCHINO **AGE:** 26
ADDRESS: 20 Schuyler Court, Kearny, NJ 07032 **BAND:** Heaven **INFLUENCES:** Steve Morse, Larry Carlton, Steve Vai
EQUIPMENT: Marshall 800 half-stack, Hamer Chaparral, Alesis Quadraverb
PERSONAL STATEMENT: I began studying guitar in my early teens with local teachers, and after quickly mastering basic technique began to study various types of music with different instructors. My desire to pursue a career in music led me to Rutgers University as a music major. The strict classical approach I encountered at Rutgers fascinated and inspired me, while at the same time I was privately discovering and transcribing the



CHRIS CICCHINO

works of Van Halen, Rhoads and Malmsteen. Subsequently I was introduced to the work of Larry Carlton by one of my instructors. Carlton's blend of chops and taste totally captured me and I began studying his entire catalog of solos. That introduction to jazz/fusion led to my discovery of many other great players who continue to inspire me, including Steve Morse, Scott Henderson, Pat Metheny and Michele Cusson.

Since graduating from Rutgers, I have toured the United States extensively with Heaven and I continue to play both Top 40 and "rock" gigs. I currently teach about 40 students per week and am seeking musicians to perform my work live.

My goal is simply to continue to make quality music covering as many different styles and combinations as possible, and to perform each one with taste, style and originality.

COMMENT: *I've always wondered what a "rock" Larry Carlton would sound like. Chris does a pretty good job of achieving it, combining jazz-educated runs with modern rock lines. His twist-of-the-wrist fusion is friendly and ferocious.*

NAME: NAVID NIKBAKHT **AGE:** 23
ADDRESS: 20 Sandringham House, Windsor

Way, Brook Green, London W14-0UD UK
INFLUENCES: Strunz & Farah, Al DiMeola, John McLaughlin, Paco DeLucia, Bireli Lagrene, Jimi Hendrix, Michael Hedges, Leo Kottke
EQUIPMENT: Asturias Pu-F, Lowden LS-1, Fender Strats, Trace Elliot amps
PERSONAL STATEMENT: I started playing guitar six years ago after watching Prince perform live in London. It made such an impression on me that I went out the next day and bought a Tele copy just like his. For the first



NAVID NIKBAKHT

few years I studied both classical and rock guitar with various teachers including Tim Walker, who has studied and performed with such legends as Narciso Yepes and John Williams. In 1990 I attended Berklee College of Music where I expanded my knowledge of harmony, ear training and composition as well as other aspects of music. It was at Berklee that I met musicians such as David D. Martin and Robert Stanton.

During the last three years my musical direction has gone through drastic changes. In the summer of 1992 I got the opportunity to jam with Strunz & Farah, with whom I have been friends for some time. During the last year I have recorded and performed with musicians such as Kevin Teel, Michael Chlasciak, Robert Stanton and David D. Morton. At present I am in the process of recording my first solo album, which consists of world beat, rock, funk and ragtime songs and will feature some of the players mentioned above. My goal for the near future is to land a "good" record deal and tour internationally.

COMMENT: *Navid's playing is supremely melodic, fluid, confident and takes you for a hell of a good ride. Fans of virtuosic acoustic guitar take note: Navid is the real thing.*

NAME: LI'L JOE LEUTZ **AGE:** 16
ADDRESS: 63-52 Ellwell Crescent, Queens, NY 11374 **BANDS:** Big Deal, Pyromancing
INFLUENCES: Stu Hamm, Michael Manring,

Living Colour, Darth Vader, Godzilla (oh yeah, Les Claypool, too!!)

EQUIPMENT: Kubiki X-Factor and Fender Precision basses, Hartke 3500 Mosfet head, Carvin cabs, an open mind and a willing heart
PERSONAL STATEMENT: I started playing bass when I was 11 because my older brother (who plays guitar) needed somebody to play behind him. With only guitarists around me, my feel for bass lines was like that of a guitarist—my first licks were tapping. Over time I began to see the bass as an instrument of its own, became an in-the-pocket player with a wide range of chops (from slap & pop to riffs, to one-, two- and three-octave arpeggios) and put together my main band, Big Deal.



LI'L JOE LEUTZ

That was my first major change. The second came a short time ago. My horizons expanded. I was hearing melodies in my head that were inspired by the people, places, books, and thoughts in my life. Since this was personal music, I decided not to place the task of recording my demo on my band (we have enough to do as is); instead I packed up some friends and played out some feelings.

So with Chinese food in hand and a career ahead of me, for now I'm right where I want to be, and hopefully (w/luck) my music reveals that.

COMMENT: *Joseph's playing just "feels" right, whether he's laying down a simple rhythm part or exploring the latest in slaps and taps. This guy renders his chops invisible while providing a groove the size of the Grand Canyon. His simplistic, single-note lines are as impressive as his two-handed tapping because he speaks eloquently in both languages.*

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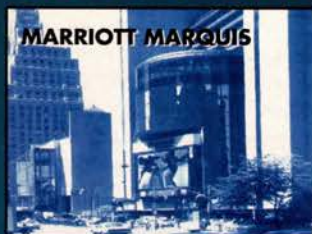
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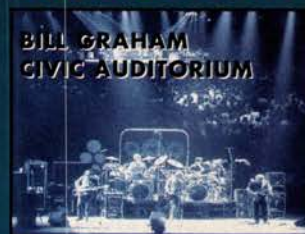
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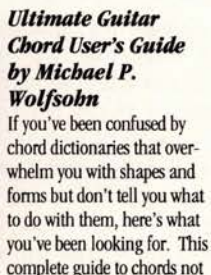
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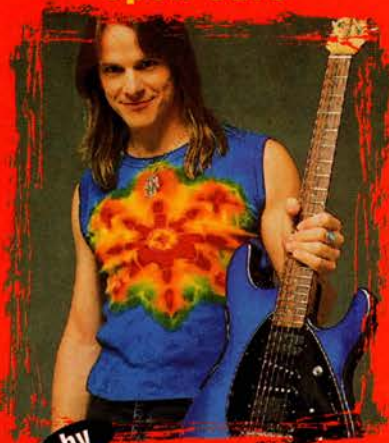
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open ears

Glen LaFerman



by
STEVE MORSE

Situation: Normal

This can't be happening!" I said to myself. There I was on stage trying to borrow a guitar cord and an amp, and the announcer was on the mic letting the crowd know that we would be starting in one more minute. At that moment we had no equipment or road crew or drummer, but it actually turned out pretty good. Like most potential disasters, this one had a long list of events that influenced the final outcome.

Looking back, I guess it all began when we booked a club in Canada for the night before a gig 500 miles away. "No big deal," I thought. The crew has endured much worse drives before. This would simply mean no rest after a non-stop day and night and a chance for the crew to put in nine more hours behind the wheel of the truck. Somewhere along the line I noticed we had the late night club gig in Canada and a 1:00 pm start the next day. Hmm... That certainly was going to be tight, especially for us, since we knew we would have to leave the plane in the U.S. to avoid unnecessary disassembly by customs (they still don't trust me) and drive across to Canada. I figured two hours sleep would be the most we could count on in order to have time to warm up at the gig.

The margin for error was very thin. One of the reasons we like to have margins is because we seem to experience so much error. It began with our border-crossing into Canada. We always stop and pay for our work permits in order to be 100 percent legal and everything. So

there we are at immigration and the guy can't find the paperwork that "will definitely be faxed to Canada for your arrival." After watching him flip through the binder full of forms, I suggest we go through every page, one by one. It's got to be there. It's always been there before. They said it would be there. (The check's in the mail...)

We've seen all kinds in immigration. Today we undoubtedly have some of the most patient ones here as they go through every single page without success. I'm freaking out. I show the head honcho the contract and assure him that we'll be back in four or five hours. No go. It's been over an hour and I end up calling the club and asking them to please fax a copy of the form that was "definitely sent" since it must have been lost. Time passes. There is even a shift change in the immigration personnel! The new guy we talk to is not surprised that the form was not faxed. He knows the people involved and would like to teach them a lesson by denying our entry. This is starting to get really weird.

The new guy is also young enough to understand the music business. The clock hasn't stopped ticking and it's almost time to call the gig off. The new head honcho considers my predicament one more time, calls the club with a stern warning, and begins to issue some "discretionary visas" or something like that. (I forget his name, but he was one of the good guys.) If we hurry we'll start on time.

We get there ready to jump on stage, only to find that another band is on stage. This must be in response to my last call giving our ETA. Not knowing that our ETA would be accurate once we had control of our destiny (past the border), the club manager figured he'd better add some more time. Normally this is no big deal but the road crew had a nearly impossible timetable without adding a super-late departure on top of it. At the end of the night, I ask our crew to change drivers every half hour at least, and not to take any chances—this of course, after notifying them that there would be no time to spare. We leave the gig for the drive back to the U.S. side. I was worried about this one.

Two hours after turning out the light, the alarm brings back reality. Dave [LaRue, bassist] and I meet at the car at the minute we planned, and we get to the plane to take care of business. Van [Romaine], our drummer, has already taken another flight to attend to family business that couldn't be changed, so we'd taken this gig as a solo perfor-

mance. Having Dave along was icing on the cake since we had a bunch of duets lined up. To bring the set to an upbeat conclusion, Dave got his drummer friend, Jimmy [Callahan], to agree to play along on some tunes that he plays in Dave's side band.

Beautiful flight, great place to land, ride's there on time. This part is working out great. The venue is outdoors and we get caught in a bit of traffic getting in the only entrance. No problem, over an hour and a half to showtime, but I want to adjust all my equipment for the crucial classical guitar stuff that I'm starting with. We pull backstage and I notice the conspicuous absence of our truck and equipment. We head up to the dressing room to warm up and a guy says, "You're on in five minutes; we had to move you up to an earlier slot!" All we have with us is an electric guitar and bass. We haul it down to the stage. The Outlaws have amps set up already. Hmm... A few minutes later we have permission to use bass and guitar amps. Our guest drummer has just pulled up thinking he has plenty of time to set up. His kit goes up in just a few minutes, with microphones quickly thrust in all the usual places. While I'm looking to borrow a guitar chord, the announcement comes. We quickly tune, and start with a Dregs tune that we all know.

Since I don't have my effects, I try to achieve variety of tone by using more changes of density (less notes, more notes) in the solos. I use palm-muting, harmonics, tone control roll-ons, pickup changes. Looking at the other guys, I don't sense any fear. The feel is very solid, and I try to remember to thank them for doing this. The people I see in front of us are very enthusiastic, there's a nice breeze blowing. Hey, this is fun! And a good lesson. ▀

december
issue

Doug Wimbish

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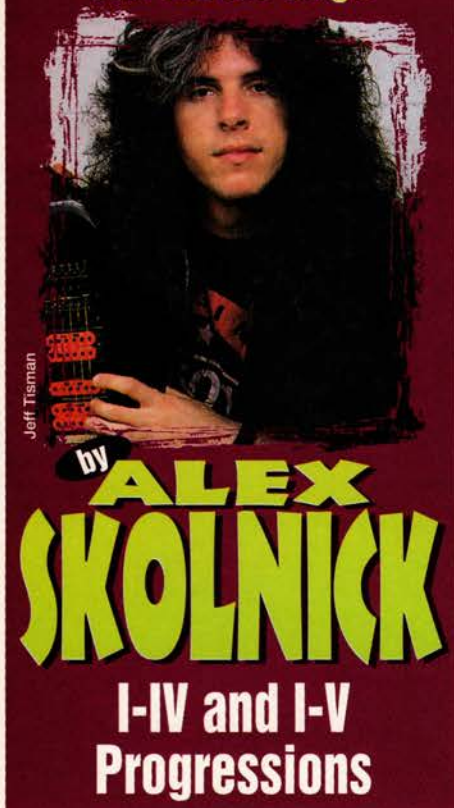
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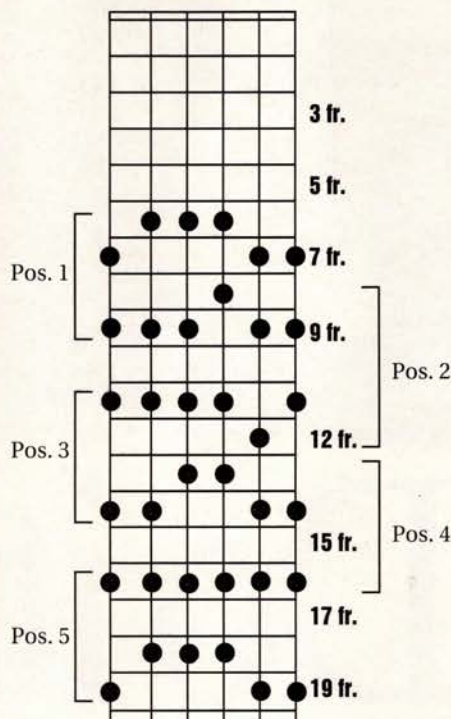


Here's a little technique to help with soloing over the I-IV and I-V progressions, which are among the most common in rock. Although the chord patterns are basic and simple, playing an effective solo over these chords is trickier than you might think. The answer? Use a major pentatonic scale, because then you only have to change one note to make it work for either chord.

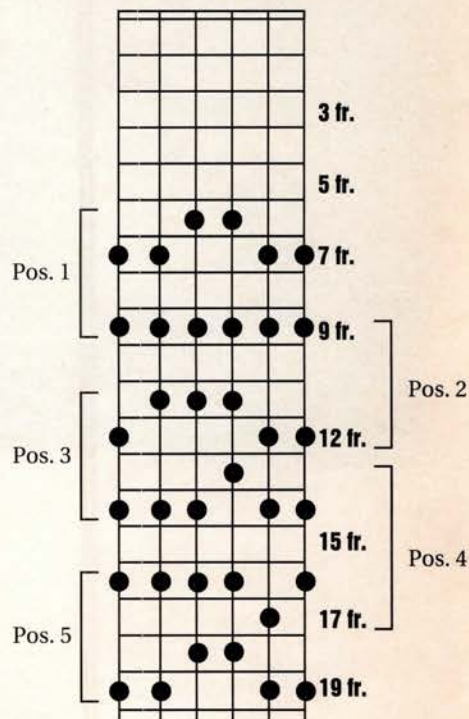
In theory, the major scale from the I chord should work over the IV and V chords as well because the chords (and their modes) are in the same key. This is true, except that by staying on one scale you're not always getting the best choice of notes for the other two chords. Also, you don't want it to sound too much like you're jumping from one mode to another. By changing one note of a pentatonic scale, however, you're eliminating the less desirable notes, and keeping the good ones. Let's look at a few examples.

Examples 1a & 1b feature the I-IV change of B major to E major. It's similar to the Rolling Stones' "You Can't Always Get What You Want." Illustrated in 1a are five positions of B pentatonic major, to be played over B major. In 1b, the same scale is shown but with all the D \sharp notes raised to E, which gives us E pentatonic major, to be played over the E major chord. Examples 2a & 2b contain the I-V change of F major to C major, similar to "Janie's Got A Gun" by Aerosmith. Five

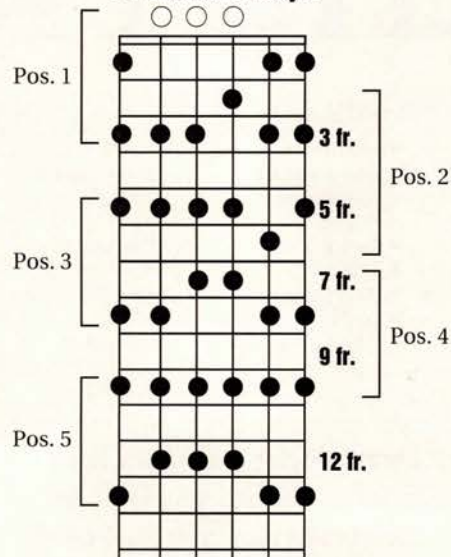
Ex. 1a: Five Positions of B Pentatonic Major



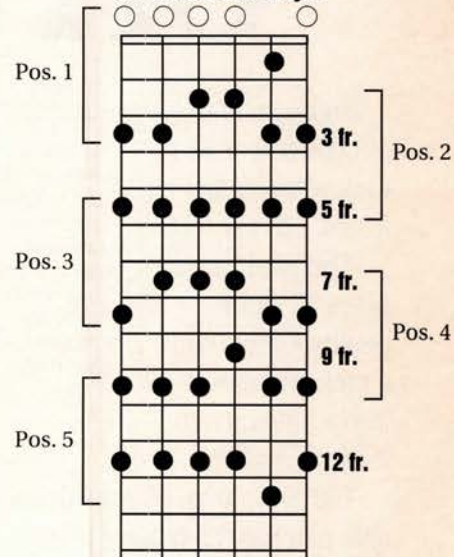
Ex. 1b: Five Positions of E Pentatonic Major



Ex. 2a: Five Positions of F Pentatonic Major



Ex. 2b: Five Positions of C Pentatonic Major



positions of F pentatonic major are shown in 2a, which work for F major. Next, in 2b, all the Fs are lowered to Es, giving us C pentatonic major, which works perfectly over the C major chord.

This doesn't mean you have to use pentatonic scales exclusively. The

examples are mainly to be used for chord changes. Pentatonic scales are limiting when it comes to playing melodies since they only contain five notes, so it is better to use them mostly for licks and concentrate on seven-note scales for melodies. Enjoy! ▀

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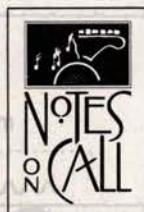
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• Heart-poster

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Pa Ti • Cinderella—poster



705 MAY 87

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• *Master Of Puppets
• Blue Wind • American Tune
• Vinnie Vincent-poster

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Midnight • Tony MacAlpine-
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Rock In America • Smoking Gun
• *Voodoo Chile (Slight Return) •
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What Should Never Be •
Runnin' Down A Dream • The
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Dance • Civil War • Smoke On
The Water Jimmie Lee & Stevie
Ray Vaughan-poster

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Elevator • Terminal Beach
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• *Fly To The Angels • *Joey
• *The Boys Are Back In Town
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• *My Head's In Mississippi
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Mary • *Dream Warriors
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Angels • *Coming Of Age •
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Turn! • Queen-poster

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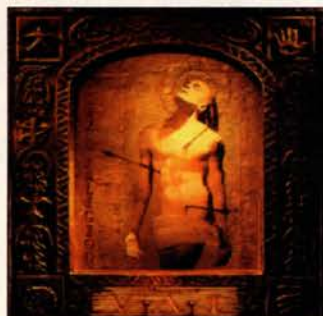
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SEX & RELIGION Vai (Relativity)

PERFORMANCE: Densely textured, passionately played **HOT SPOTS:** "Here & Now," "Down Deep Into The Pain," "Pig" **BOTTOM LINE:** A demanding, complicated and richly rewarding album

Sometimes it seems as if there are two Steve Vais—the journeyman guitar slinger who cranks out riffola rock candy for the David Lee Roths of the world, and the inventive aesthete who concocts elaborate electronic soundscapes for his own amusement. But *Sex & Religion* finally reconciles the two, easily fusing the cerebral spark of *Passion and Warfare* with the visceral impact of Vai's best metal work. He doesn't do it alone, of course, and a good bit of the fire in "Here & Now" or "Down Deep Into



The Pain" is fueled by Vai's rhythm section, T.M. Stevens and Terry Bozzio. But hot as the playing is, Vai tends to keep the instrumental indulgences in check so that the songs shine through. And shine they do, thanks to a muscular melodicism that depends as much on Vai's screaming guitar as Devin Townsend's heroic tenor. Granted, Vai's unfettered Christian mysticism makes the lyrics a little hard to swallow at first—how many other albums boast lyrics like "Jesus Christ is in your bed/To bring you back from the dead"? Not to worry, though; the music is so eloquent that it's easy to tell what Vai is getting at, even when you can't quite follow what the songs are saying. —J.D. Considine

THE INFOTAINMENT SCAM The Fall (Matador/Atlantic)

PERFORMANCE: Wryly inventive and tart **HOT SPOTS:** "I'm Going To Spain," "Lady Bird (Green Grass)," "Glam-Racket" **BOTTOM LINE:** Avatars of the drone technique do it again

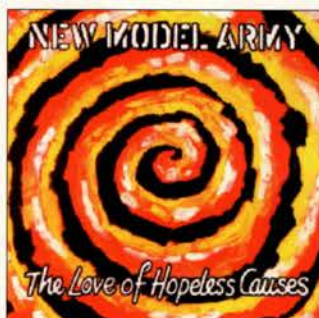
The hectoring, drawling dialogist of the Fall, Mark E Smith, has led this unassuming but influential and enduring Manchester outfit since England's punk explosion in the mid-'70s. Yet the Fall have always used both noise and pop as tools; like the Velvets before them, and Sonic Youth after, they know the value of the almighty guitar drone, and how carefully composed and



deftly executed repetition can be the key to sonic bliss. Smith and company always seem able to effortlessly snatch streamlined, catchy, mildly dissonant riffs from the ether (as in snide Suede commentary "Glam-Racket" and driving "The League of Bald-Headed Men") that create a characteristic sense of space and movement in the music. Unlike current trendoid faves Pavement, who unsuccessfully try to imitate this formula (they also badly rip off Smith's wacky song titles) but churn out unpleasant concoctions, the Fall always balance melody and noise to perfection. While almost every album in the band's vast catalog is good (check out their watermark, 1984's *The Wonderful and Frightening World Of...* or the three classic collections *Early Years '77-79*, *Hip Priest* and *Kamerads*, and 458489 *A Sides* for treasure troves of angular riffage), and *The Infotainment Scam* continues their remarkable stylistic and qualitative consistency, you can also rely on the Fall to do the unexpected. A dynamic, rocked-up cover of Sister Sledge's "Lost in Music" is simultaneously unsettling (because of the inherent weirdness of Mark E & Co. doing it) and entrancing. —Greg Fasolino

THE LOVE OF HOPELESS CAUSES New Model Army (Epic)

PERFORMANCE: Anthemic and prone to passion **HOT SPOTS:** "Here Comes the War," "White Light," "Living in the Rose" **BOTTOM LINE:** Battle-scarred veterans bring the tunes home



The band from small-town England has never let me down, and this first domestic

release in years (1990's superb *Purity* sadly went unissued here) is as fine a collection of spirited, gutsy songs as any of their previous releases. Their roots are in folk (the songwriting), punk (the energy and outlook), and classic British rock. In fact, the very obvious and essential Britishness of what they do links them with The Who, The Clash, and The Jam. Here, the combination of producer Niko Bolas and mixer Bob Clearmountain results in a nice middle ground between clarity and rawness, a sound that serves the band's strongest point—as always, Justin Sullivan's songwriting—well. Contrast tends to fuel the fire burning at the core of these tracks: the opening salvo "Here Comes the War" alternates between anxious, minimal verses made even more tense by a jumpy bass line and ethereal synth chordings, and a chorus that simply explodes in a frenzy of power-chord-ed intensity. Similarly, the tightly arranged "White Light" juxtaposes brittle, staccato guitar chords with an ascending, glorious keyboard figure, heavy tribal drums, and Justin's passionate vocal melodies. Slow ballad "Living in the Rose" cleverly uses an ancient synth distorted so that it sounds like a heavy bass riff. Melody and honest-to-goodness heart are at a premium on anthems like the defiant "Believe It" and "Bad Old World," with its aura of regret and longing; throughout, keyboards unobtrusively add to each tune's already considerable dimension, while you can hear their folk roots in the breathing of the acoustic guitars on the fragile "These Words." —G.F.

THE FIRST DAY Sylvian/Fripp (Virgin)

PERFORMANCE: Rhythmically mesmerizing **HOT SPOTS:** "Jean the Birdman," "Darshan," "Fire Power" **BOTTOM LINE:** Fripper-funky avant groove delight

King Crimmon figurehead and guitar experimenter Robert Fripp has made a career out of collaborating with experimental and progressive rockers including Brian Eno, Adrian Belew and David Bowie. His latest meeting of musical minds pairs him with British mood groover David Sylvian on *The First Day*, an evocative album of steamy, hypnotizing funk rhythms, yowling Fripp leads and circular rhythmic patterns. The album brings together the duo's contrasting affections for the rock sounds and rhythms of Peter Gabriel and Talking Heads, the experimental tonal developments of modern classical artists like Philip Glass and free-form improv rooted in '60s Brit jazz-rock and the Grateful Dead. Fripp's infamy has been his tendency to over-intellectualize his music, but he loosens up within the pair's complicated funk rhythms. It helps to have Fripp's band-saw guitar yowl and often jagged cross-rhythms balanced by Sylvian's rich, deep, humorous vocals.

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The pair balances its rock and avant-garde sides by moving from the four-minute shuffle groove of "Jean the Birdman," with its hooky pop chorus, to the ever-changing rhythms and dynamics of "Fire Power" and the 17-minute, atmospheric funk trance "Darshan." Even Fripp haters will find something to like on *The First Day*.

—Buzz Morison

NOTHIN' BUT TROUBLE
Blue Murder (Geffen)

PERFORMANCE: **Unashamedly bombastic**
HOT SPOTS: "Runaway," "Shouldn't Have Let You Go," "She Knows," BOTTOM LINE: A pump-and-stomp hard rock throwback

In the four years since guitarist John Sykes'

last album, his brand of big-production, high-emotion, speed-lick contortion rock has been left in the dust. Having cut his teeth in Whitesnake, Sykes impressed with his trio Blue Murder in 1989. But after taking time off to build a studio and rebuild his band, his *Nothin' But Trouble* seems stuck in a past hard rock era of melodramatic production, roaring guitars and power ballads. In its time, *Nothin' But Trouble* might have shot up the charts because the more bombastic Sykes gets, the better his songs sound. Conceptual mega love-tudes like "Cry For Love" and "I Need An Angel" top Whitesnake in their blow-it-out arrangements. Crunch rockers "We All Fall Down" and "Dance," while connecting the guitarist to his

stint in Thin Lizzy, don't connect with the listener as well. Sykes' guitar playing is dominated by raw speed and volume but is best sampled on the slower, melodic choruses of "Save My Love" and "Shouldn't Have Let You Go." And Sykes is overly fond of his own singing on *Trouble*, in grand David Coverdale tradition. Oddly, the album's best song is the acoustic finale "She Knows," proving Sykes can connect even without the bombast or speed guitar. —B.M.

SHOTGUN MESSIAH
(Relativity)

PERFORMANCE: **Industrial strength** HOT SPOTS: "I'm a Gun," "Revolution," "Monkey Needs" BOTTOM LINE: Third musical personality is an electronic noise-core shock

Wild-child guitarist Harry Cody's band Shotgun Messiah made major changes from their glam-metal debut album to last year's street-smart *Second Coming*. Still, nothing can prepare you for the musical shock of the band's self-titled third album. Shotgun Messiah has taken a major leap off the industrial deep end with an album of acid-strength noise-core rock; music that drives robotic, rhythmic rivets through high-test guitar riffs with roaring power and precision. As you are whipped through the electronic roar and furious beats of the album you may hear snippets of all sorts of artists: ZZ Top crossed with Ministry, Billy Idol and the new Anthrax joined with samples of Todd Rundgren, Danzig and Aerosmith. But at its heavy, industrial core, the album is an original amalgam, from its static-filled, radio-feedback song introductions to Cody's full-out squealing leads to the awesome throb of the band's bass-weighted riffs to the socially-charged lyrics sung and chanted through what sounds like a battery-operated bullhorn. Dangerously weird, wildly mechanized, and furiously rocking, *Shotgun Messiah* is the music of a band that thrives on change and taking chances. —B.M.



YOU READ IT RIGHT....



PSYCHODERELICT
Pete Townshend (Atlantic)

PERFORMANCE: **Conceptually extravagant;** musically on target HOT SPOTS: "English Boy," "Outlive the Dinosaur," "Don't Try to Make Me Real" BOTTOM LINE: Songs so good they overcome the dialogue

With the appearance of The Who's *Tommy* on Broadway, Pete Townshend has replaced

OLD NAMES - NEW FLAMES



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Andrew Lloyd Webber as the king of New York musical theater, if only briefly. But Townshend, like Webber, is never satisfied with current success. So now comes *Psychoderelict*, Townshend's latest rock "opera," a semi-autobiographical story of temptation, alienation and redemption that mixes actors' dialogue with instrumental fragments, odd demos and 11 new and surprisingly contemporary-sounding Townshend originals. Rather than simply resort to the bombast and power-chord glory of *Tommy* and The Who's past, Townshend tunes in to '90s pop, mixing hip-hop rhythms and jazzy grooves into his pop-rock songs. He's taken the same kind of adult rock turn that Sting has while maintaining the tumbling feel and propulsive energy of The Who's sound. One might hope to be able to program out the dialogue bits on CD players, but much of the drama takes place over the songs rather than between, which intensifies the dramatic power of the whole shebang. Even so, the hooky choruses and rock drive of cuts like "English Boy" and "Don't Try to Make Me Real" will bring you back to *Psychoderelict* even after the dialogue has worn thin. —B.M.



LAST ACTION HERO (Columbia)

PERFORMANCE: Hip-hopping through hard rock HOT SPOTS: AC/DC, Anthrax, Aerosmith, Fishbone BOTTOM LINE: As big for bangers as the movie, but not as big a bust

Arnold may have missed his grab at the golden ring of summer blockbuster action movies, but the soundtrack from *Last Action Hero* ought to win the audio sweepstakes. While Arnold's hero sinks into the tar pits left by the dinos of *Jurassic Park*, the cream of hard rock's crop may still be pushing *Last Action Hero* up the charts. Anytime AC/DC and Aerosmith are on the same album it has a shot at glory. Combine those warhorses with the established new generation of metal (Megadeth, Anthrax, Queensryche), a dose of arena rock glamour (Def Leppard, Tesla) and a shot of the new breed (Alice In Chains, Fishbone), and *Hero* just about covers the peaks of 1993's hard rock scene. That AC/DC and Aerosmith (with a live, orchestral version of "Dream On") contribute two of the soundtrack's most memorable moments confirms those bands' power. Only Alice In Chains appears twice, murkier and

more diffuse than on *Dirt*, and out-heavied at their own grunge game by Fishbone's "Swim." Def Leppard and Queensryche provide cinematic lulls, a contrast of sweet and sour acoustic bal-

lad styles, while Anthrax re-proves the power of their new noisy sound on "Poison My Eyes," the album's most overpowering moment. Plug *Hero* into your car stereo and take the ride. —B.M.

fast tracks

B.B. King maintains his reign with *Blues Summit* (MCA), his liveliest, most passionate album in years. On *Summit* King is paired with 11 major blues artists including Robert Cray, Etta James and John Lee Hooker for spirited, live-in-the-studio takes of mostly blues standards. Some pairings work better than others, but B.B. has never sounded as if he were having a better time....MCA has reissued *Urban Blues*, a collection of great late-'60s John Lee Hooker sessions from the Bluesway catalogue, while Rykodisc offers *Happy All The Time*, the 1964 recordings of Bahamian bluesman Joseph Spence whose quirky guitar style influenced Ry Cooder and Taj Mahal....Alligator enters the reissue derby with the '50s blues, r&b and gospel of Trumpet Records, including rare sides from Sonny Boy Williamson, Willie Love and Big Joe Williams....Albert Collins' band guitarist Debbie Davies' solo debut *Picture This* (Blind Pig) features sturdy, smooth-toned playing and two Freddie King instrumentals....It's the same old grind for George Thorogood on *Thorogood* (Chrysalis), which ought to keep boogie fans happy.

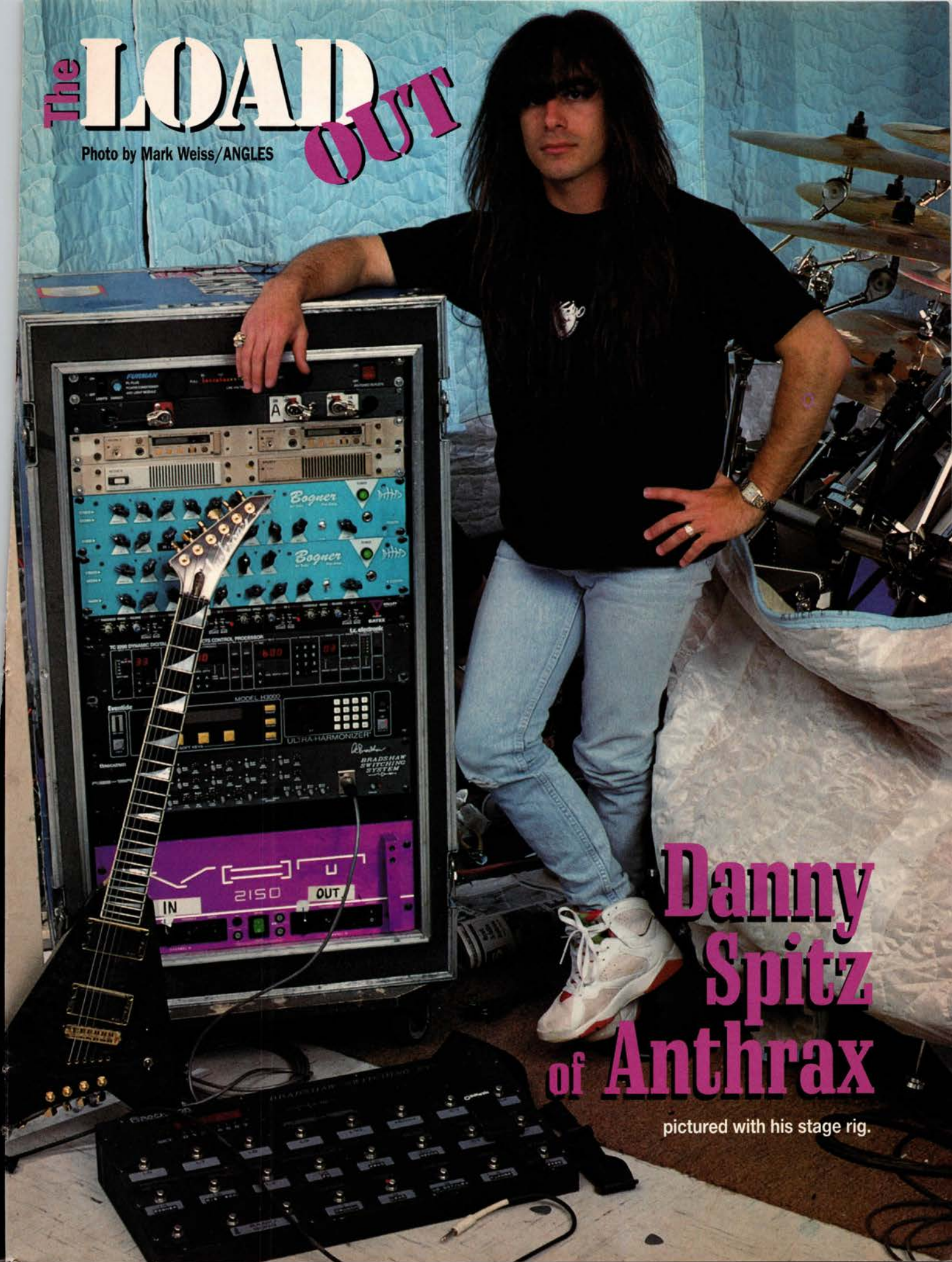
On the hardcore front comes *Death's Individual Thought Patterns* (Relativity), a major dose of darkness bringing former members of Dark Angel, King Diamond and Sadus together with Mr. Death, Chuck Schuldiner....*Agnostic Front's Last Warning* (Relativity) is the last musical breath of this veteran New York hardcore band, pairing their final concert with a 1983 debut EP....*Brujeria* is a band of Mexican drug gangsters whose identities are unknown but whose *Matando Gueros* (Roadrunner) is chilling, graphic, aural hardcore violence....*Souls At Zero* (Energy) offer guitar-deadly anger rock to denizens of the lost generation....*Suicidal Tendencies* takes a star trip on *Still Cyco After All These Years* (Epic) with a rehash of the past and remix of the present....Greg Ginn, founder of Black Flag and SST Records, is *Getting Even* (Cruz), a raging musical letter to friends and enemies....The Almighty's third album, *Powertrippin'* (Polydor), is their first with former Alice Cooper guitarist Pete Friesen. Still, their evil, melodic metal can't match the power of Danzig....Seattle grunge pioneer and producer to the moshers Jack Endino returns with *Inside The Eye* (Cruz) from his prolific Skin Yard band. It's, well, grungey....Kinky Machine's debut, *Goulache & Ink On Livestock, Private Collection* (MCA), owes much to the swaggering '60s sounds of Mott the Hoople, Bowie and T. Rex, while the debut of *Brother Cane* (Virgin) sounds like these Alabamans were fed the same southern crunch rock the Black Crowes and Dan Baird were....Australia scores again via *Tear Of Thought* (rooArt/Atlantic). *Screaming Jets'* sophomore record of cranking hard pop that crosses the line between alternative and metal with two-guitar style.

The Best Of Motorhead (Roadrunner) is not as far-reaching as the 1984 *No Remorse* collection, but contains more recent Lemmy rage in 20 hugely masticating cuts. A must for reformed speed freaks....Speaking of rock lifers, space cowboy Steve Miller is back with *Wide River* (Polydor), his first new album since 1988. It's predictable but likeable lightweight blues rock ripe for MOR radio and parental rocking....Pat Benatar is still alive, too. The queen of Long Island has seldom sounded better than on *Gravity's Rainbow* (Chrysalis), more relaxed and natural while shedding attitude for the biting pop-rock whipped up by hubby/guitarist Neil Giraldo....Former Yes and Asia guitarist Steve Howe continues to create distinctive, personal music, this time with his son on *The Grand Scheme of Things* (Relativity). *Things* is typically self-indulgent, dreamy, elaborate and overwrought, with more showering Howe guitar than 1991's *Turbulence*....The wiz of Steely Dan, Donald Fagen, is back with *Kamakiriad* (Warner Bros.), featuring Fagen's signature glossy, high-tech sound and the guitars of Fagen's Steely Dan partner Walter Becker.

Fates Warning guitarist Jim Matheos goes new-age acoustic on *First Impressions* (Metal Blade) with calming guitar/cello/violin tone pictures so low-key they're sleep-inducing....Session guitarist Cornell Dupree, an influence on many funky players, returns with *Child's Play* (Amazing), a laidback, soul/jazz groove thang....Contemporary jazz bassist Mark Egan has started Wavetone Records, releasing his own *Mosaic*....Finally, a correction from August: Ozric Tentacles' latest album is *Jurassic Shift*, not 1991's *Strangeitude*. (No connection to that Spielberg theme park thing.) —B.M.

The LOAD OUT

Photo by Mark Weiss/ANGLES



**Danny
Spitz
of Anthrax**

pictured with his stage rig.

Mercyful Fate

Continued from page 30

Michael. In the old days I composed a lot of the songs, then just showed them to the guys in the rehearsal room and without really rearranging anything, King simply made some vocals for them. For this particular record, I flew to Dallas for two weeks and King and me arranged all the songs."

Classic early outtake "Return of the Vampire" bites some new necks in its reincarnation on *In the Shadows*, aided by bone-grinding drumming from a famous fellow Dane. Recalls Denner, "We were finished with [basic] tracks and one of our very old friends, Lars Ulrich, phoned us from Mexico where Metallica were playing and said, 'We've always talked about playing together, why don't we do one of the old songs for your new album?' He came to the studio, spent three days jamming and having fun, and recorded 'Return.' It came out perfectly and suited the album so well." Morten Nielsen played drums on the remainder, but a bizarre knee injury forced his dismissal; the band is rounded out by original bassist Timi Hansen and current Diamond skinbeater Snowy Shaw (Kim Ruzz was the only one not asked to rejoin; as Denner remembers, "He was a good drummer, but the chemistry was bad").

As for what to expect when catching this rampaging reformation in concert, Shermann asserts, "We are very aware that we don't mix King Diamond's theatrical stage show into Mercyful Fate." Adds Denner, "There's gonna be no actors on stage, or any concept stuff like King does. Just five people playing heavy rock music." Amen (*ahem*). ▀



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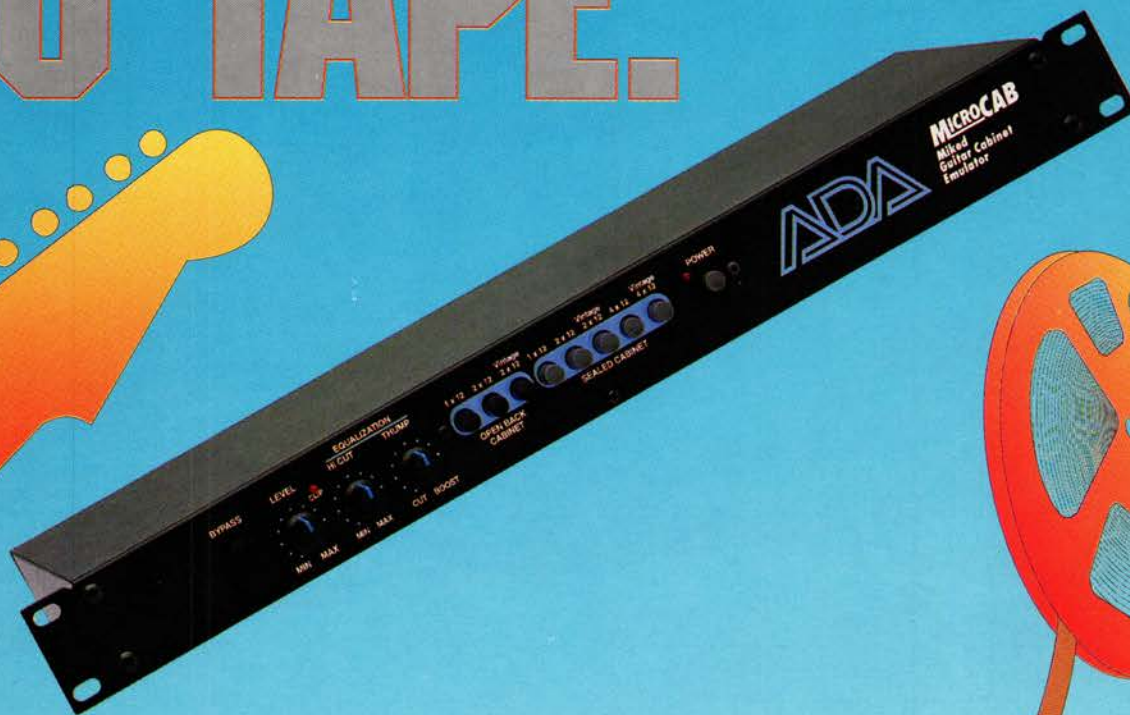
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